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CHI-SAU

The LAT-SAU & 2nd Section CHI-SAU Program of Leung Ting WingTsun System

Above: Nov 2006, when one of Great Grandmaster Leung Ting's grandstudents was putting his competitor down onto the gound during the second round in "States *Chi-Sau* Tournament" held in Austin, Texas.

Below: Nov 2006, photo taken when the IWTA, American WingTsun team obtained the "Team Grand-championship" again right after all of members of Grandmaster Leung Ting's team had obtained all the championships and almost all the second-place titles (as in the photo) in the tournament.

詠春黐手

第二節及
甩手技法

The Basic LAT-SAU & Second Section of CHI-SAU Program

WRITTEN BY

PROFESSOR LEUNG TING

Golden Rank Founder of the International WingTsun Association,
Ph D in Philosophy, Guest Professor of the National Sport Academy in Bulgaria

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From

Chi-Sau

To

Lat-Sau

After Completion of the First Section

After a student of the **International WingTsun Association** has completed the First Section, he would be expected to learn and practice the basic *Lat-Sau* attacking program. The First Section of *Chi-Sau* of the IWTA is to teach the students how to apply most of the fundamental WingTsun fighting techniques. In fact, if a WingTsun student can master all of the fundamental techniques in *Chi-Sau,* he would find himself capable of fighting against most of the common attacking movements in real fighting. The only problem is that he may not be experienced enough to deal with an aggressive fighter at any time. For this reason, the *Lat-Sau* training is the most suitable program for him to study.

What is Lat-Sau?

Since *Chi-Sau* (黐手) means "Arm-Clinging" exercise, *Lat-Sau* (甩手) means "Free-hand Fighting" exercise. Of course, the word "Fighting" is abridged in the Chinese term as it is actually a very special term in WingTsun that no one would misunderstand upon hearing or reading it.

So what does *Lat-Sau* really mean? If we want to give a detailed explanation, we first need to understand the meaning of *Chi-Sau.*

Chi-Sau is more than just "Sticky-hands"

Since *Chi-Sau* (黐手) means "Arm-Clinging" exercise, this term describes a complex (i.e. detailed) method of training. It is not just a simple method like that in Tai-Chi *Tui-Sau* (推手 or *"Tui-Shao"*) or "Pushing-Hands" training. *(In fact, I have also seen the extremely old style of Tai-Chi Tui-Sau performance. Other than pushing-hands, it even consists of a following fighting sequence. Unfortunately nearly all the Chinese had forgotten the best part of this training.)*

In WingTsun, we **do not** just have the *Poon-Sau* (盤手) or "Rolling-Arms" training, **we actually emphasize more on the *Kuo-Sau* (過手) part**. **It is mainly for training our reactions when we practice fighting actions with a training partner - our imaginary enemy.**

However, a real enemy would never do some rolling-arms moments with me before he attacks. So does this mean we have lost the ability to feel because our arms did not have prior contact with those of the enemy?

In reality, no matter how far the distance is between a WingTsun fighter and his opponent, if either of them wants to attack; they must get close enough to reach the other. Nobody can throw a punch from such an extremely far away distance that his enemy cannot reach, like the "Rubber-man" in cartoons!

For this reason, at the moment my enemy comes close and attacks me, the distance will be near enough that I only need to thrust out my arm and I can contact his attacking arm as well. This gives rise to the "arms-sticking-to-arms" situation!

This is the moment we go to the *"Kuo-Sau"* stage. As a WingTsun fighter specializes in these situations, he has no doubts in dealing with his opponent in a fight.

The Most Important Factor to Win a Fight

It is constructive to practice *Chi-Sau* for fighting, but the practitioner must clearly understand that practicing *Chi-Sau* is not necessarily the same as real fighting. It only means that he can move more reactively than the one who is unfamiliar with this kind of training. Therefore, it is a mistake for the practitioner to immerse himself in *Chi-Sau* training without understanding the purpose behind it. For if he fights in this way, he will be unable to free himself from the formality of the movements.

Practice Close to Real Fighting Experience

It is for this reason that in the IWTA, we insert a basic *Lat-Sau* (甩手) program right after the completion of the First Section of *Chi-Sau*. Traditionally, a student had to wait for many years until his own instructor believed that he was good enough to master almost all of the fighting techniques in the *Chi-Sau* training. Then he would start to learn *Lat-Sau* training.

Nowadays, it would not be fair to make the students wait for a very long time before teaching them *Lat-Sau* training. This is especially true since WingTsun is being taught to military and law enforcement personnel in need of something they can quickly learn and use for fighting.

It is for the above reason that we include the five basic attacking movements for *Lat-Sau* training. Nearly all of them come from the First Section of *Chi-Sau.* Once a student can skillfully master these five attacking movements, he will be experienced enough to deal with an opponent even though they start the fight from a distance.

Difference between Real Fighting and *Lat-Sau*

Lat-Sau is very much close to real fighting as the attacker gives his victim a punch on any part of his body. However, unlike real fighting he does not really try to hurt his training partner.

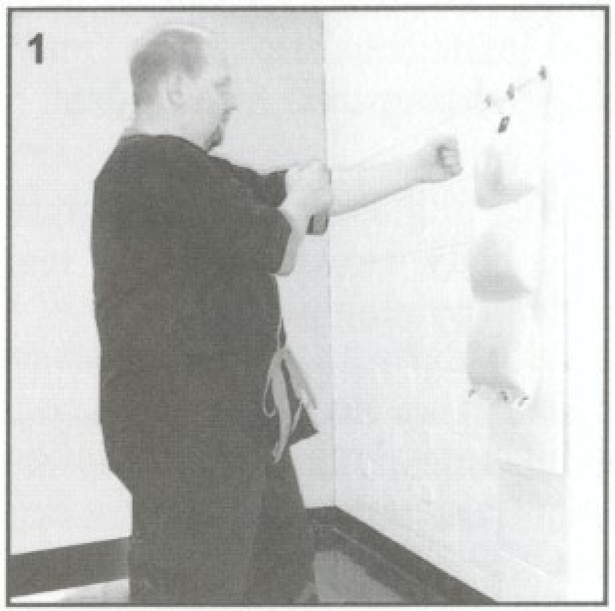
A good WingTsun expert can hit someone or throw them onto the ground without really injuring his opponent. This illustrates the completely different concepts behind the punching methods of WingTsun as compared to karate. A karate man, when launching a punch, has to stop a few inches in front of his opponent during sparring practices. However, a WingTsun man needs to skillfully master his punching force, controlling it at the moment of impact on the body of the opponent. He can immediately choose whether or not to hurt his opponent at that very moment, just by controlling the degree of his punching force.

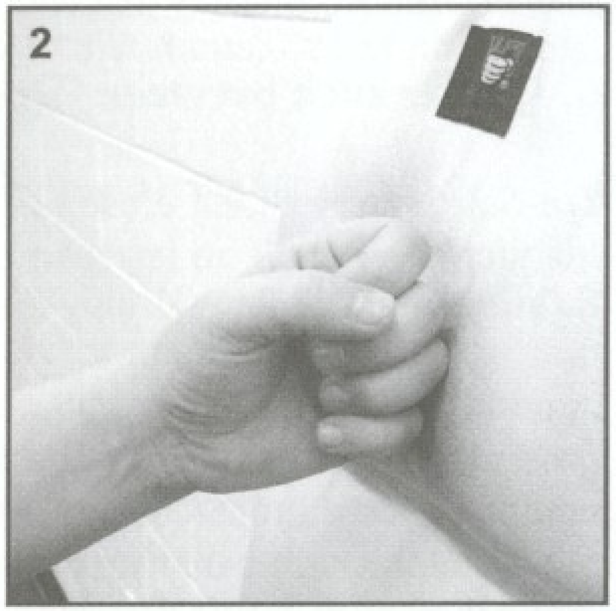
A very high-ranked WingTsun expert can even knock his opponent several feet away with extremely powerful strike but afterwards his opponent will find himself not the least bit injured. It is because of the WingTsun expert has already mastered the most advanced degree of achievement in controlling his own power.

Punching Power Controlling

At the same time a student is learning the First Section of *Chi-Sau* Program, he would be expected to learn how to master this kind of "punching power controlling" during *Chi-Sau* as well as practicing on wall-bags.

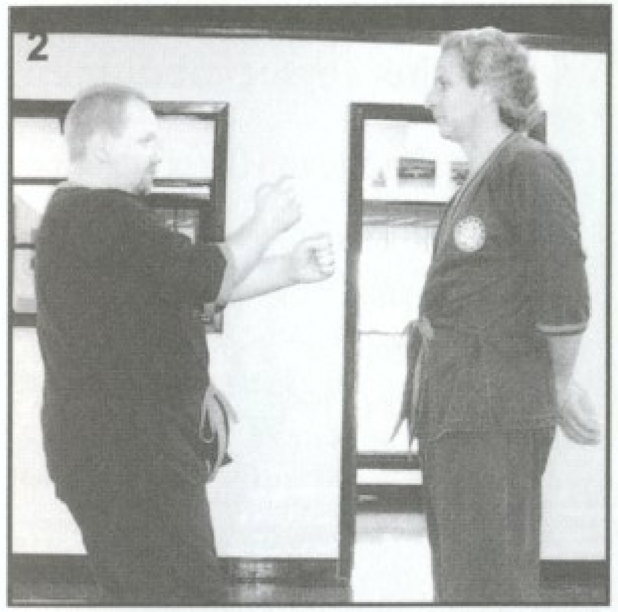
Diagram 1 — 4: Stand about half a meter away from the wall bag. Step forward swiftly and launch a thrusting punch at the same time. When the fist touches the surface of the wall bag, try your best make a very light touch instead of a heavy punch. Then practice the light punch with the other hand.





After training for a certain period, you can work it out on a partner. He can tell you his feeling when you punch.

Diagram 1 — 5: Punch your partner on the chest when charging forward. Try to make a light tapping sound but try not to hurt him. It may be a bit difficult for you in the beginning. Keep on practice until you can do it.

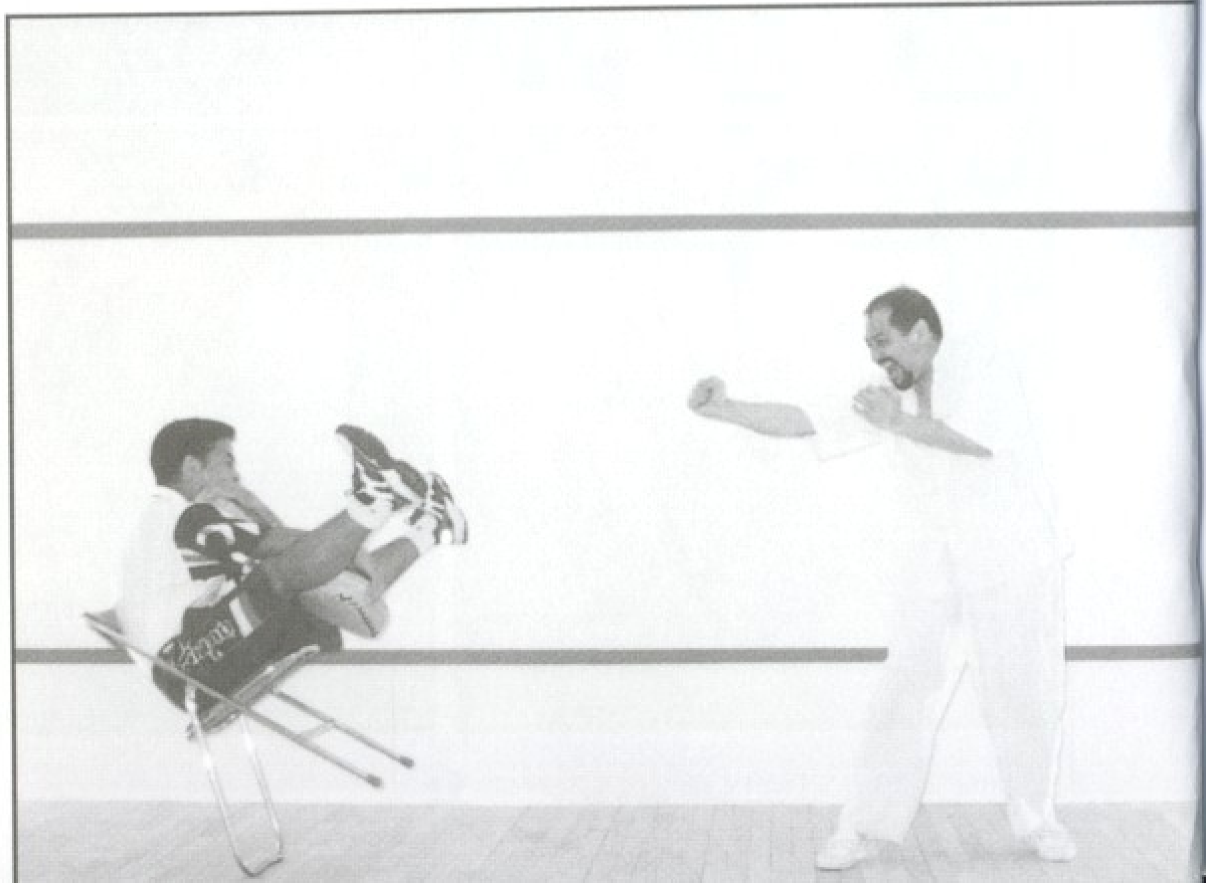


Test your Punching Power in Real Fighting

Other than practicing power control, we have a special training method to test how powerful our punching power really is by wearing the *Chi-Sau* protector. This is not a new method but traditionally taught by Late Great Grandmaster Yip Man. The original *Chi-Sau* protector was a bit too small that was only good for the protection of the chest. After years of training we have now improved it into the much longer and better model which is suitable for the protection nearly the whole trunk including the neck and the waists as well as the lower abdomen.

Left: *Chi-Sau* with Chest protector.

Right: Grandmaster Leung Ting demonstrated the powerful "Long-bridge-force" in a show in YMCA, Hong Kong, 1996.



Strike Better

If a WingTsun practitioner can master his punching power very well (i.e. knowing how accurately he could control his punching force in both real fighting and in friendly sparring practices) he would dare to launch very quick attacking or counterattacking movements at his opponent in sparring. He would not just have confidence in fighting against his opponent; he would also understand how powerful he is. As well, he is not afraid of hurting his opponent by mistake in sparring practice *(because he is very sure that he would not).* Therefore, he can try his best to fight against the opponent without hesitation; not being worried about injuring his opponent.

More to Learn

As *Lat-Sau* is quite a complex course in the long run, it is actually a more advanced and profound training course than to practice *Chi-Sau* alone. **The early training of *Lat-Sau* at this period is just an introduction for the most fundamental techniques. We teach merely the attacking techniques for the beginners** after they have mastered all the fighting techniques in the First Section of *Chi-Sau* Program and soon be taught the Second Section *Chi-Sau* Program.

The more advanced *Lat-Sau* Teaching Program will be taught after the whole seven sections of *Chi-Sau* techniques. At that time, a WingTsun practitioner can apply all the techniques he has learned from the seven sections of *Chi-Sau* Teaching Programs and mix them up with combination of *Lat-Sau* and *Chi-Sau* exercises. That makes a complete fighting program as one is under a real fighting situation.

甩手

Lat-Sau

(Free-hand Fighting) Program

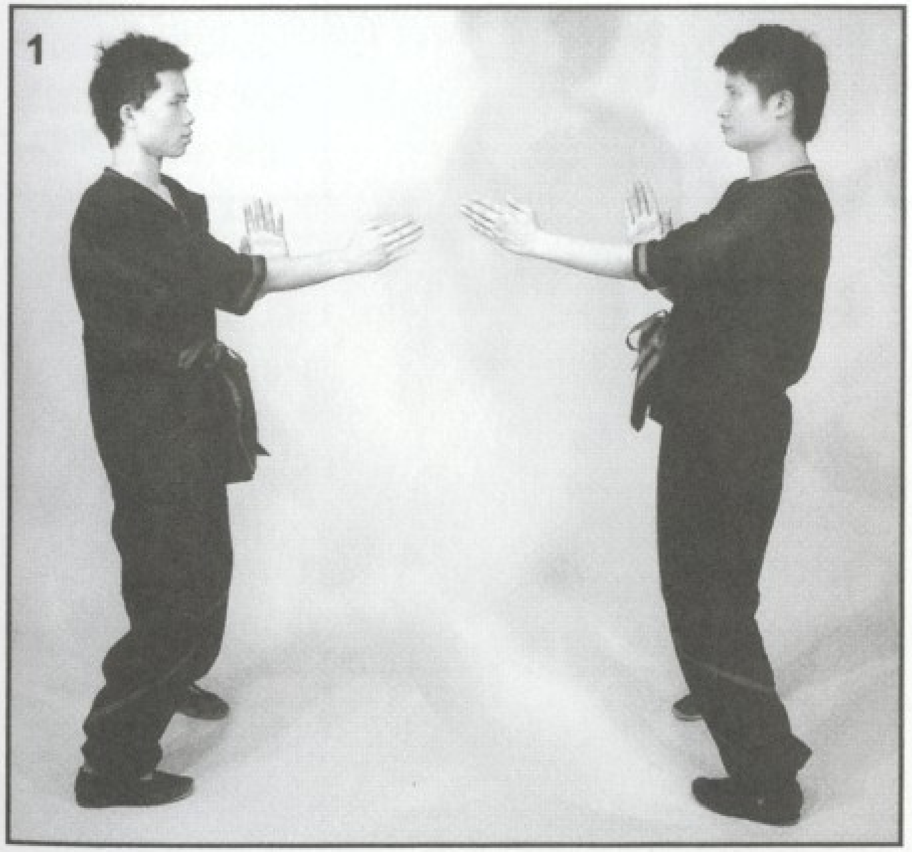
There are altogether 5 basic *Lat-Sau* techniques to be taught to the students. All of them are merely for attacking. In fact, there are two movements that can be launched both from indoor-area and outdoor-area; yet the other three techniques can only be applied either from the indoor-area or from outdoor-area. That makes the total numbers of 7 attacking movements.

For example: the *jut-da* (窒打) technique, can only be launched when a WingTsun fighter is confronting his opponent at a position that both of the back of their leading hands are forming an intercrossed position towards each other.

The First Movement:

Oi-Moon Pak-Da (外門拍打 or "Slapping Punch from the Outdoor Area")

Diagram 1 — 2: A (left) is confronting **B** (right). Both are posing the pre-fighting postures towards each other. All of a sudden, **A** starts his attack by circling his feet forward along a curve charging into the legs of **B**'s stance.



(＊Please note that "Pak-Da" is the abridged from of "Pak-sau Chung-Kuen". In which "Da" (打) means "hit" or "attack".)

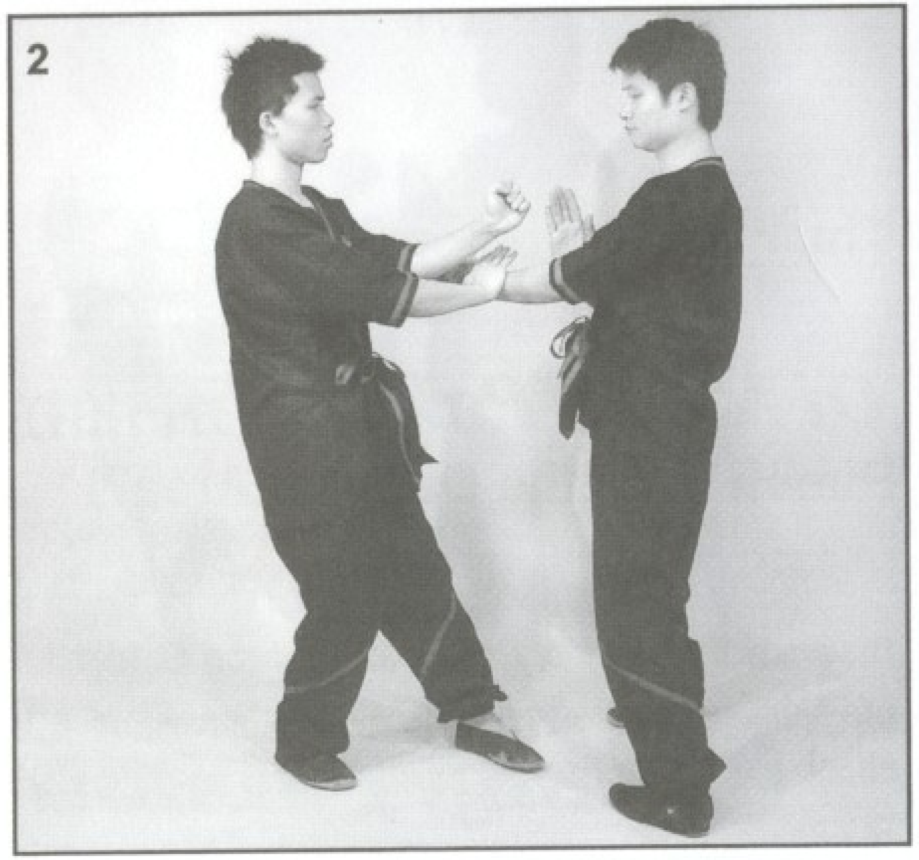
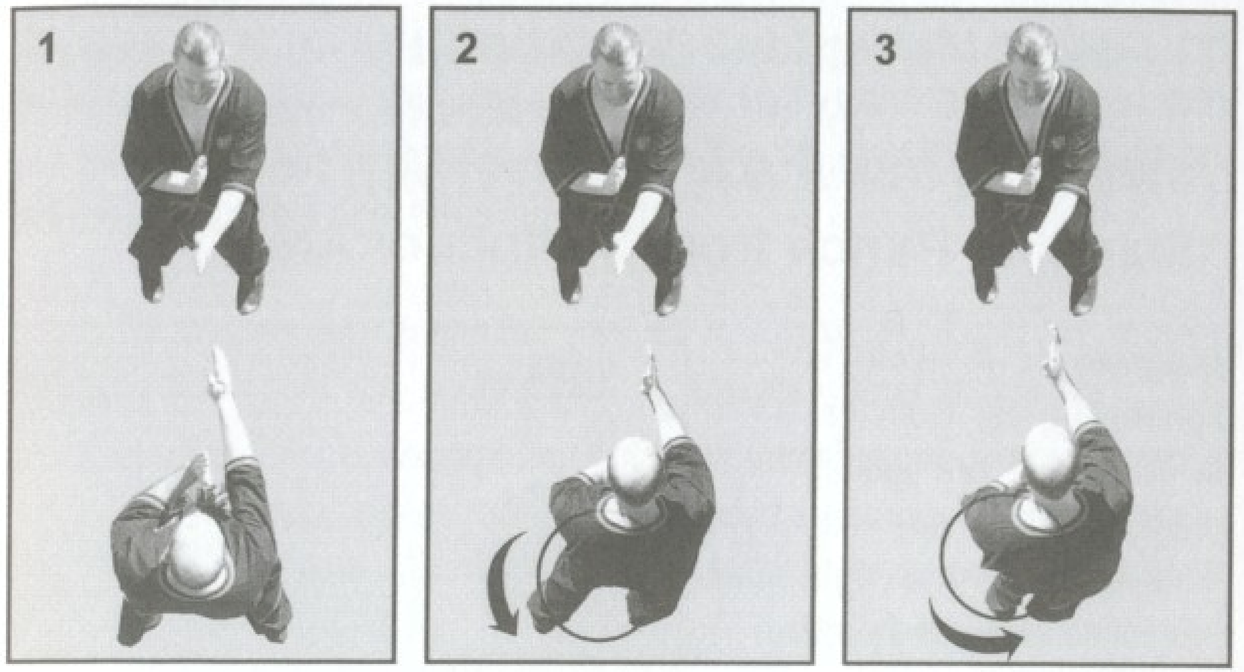
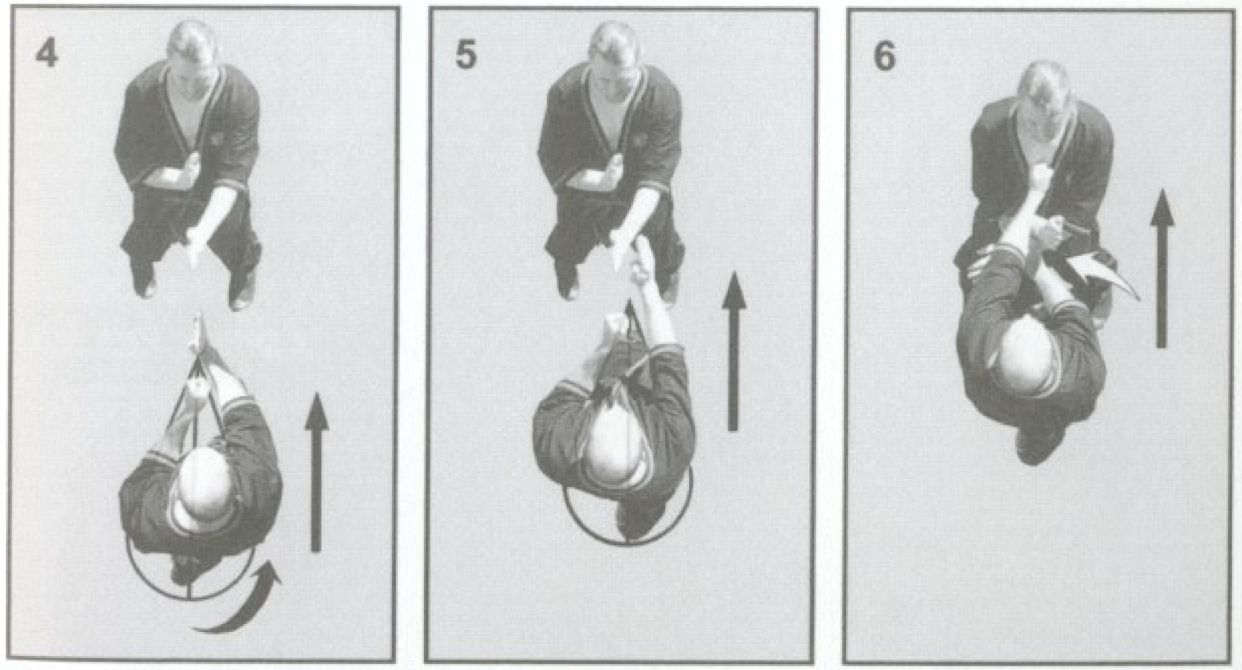


Diagram 3:
At the moment he is charging in, he uses his right palm to slap **B**'s left forearm and punches **B** on the chest. This is the *oi-moon pak-da* (外門拍打) or "Slapping Punch from the Outdoor-area" technique in WingTsun.



Bird's eye-view Diagrams

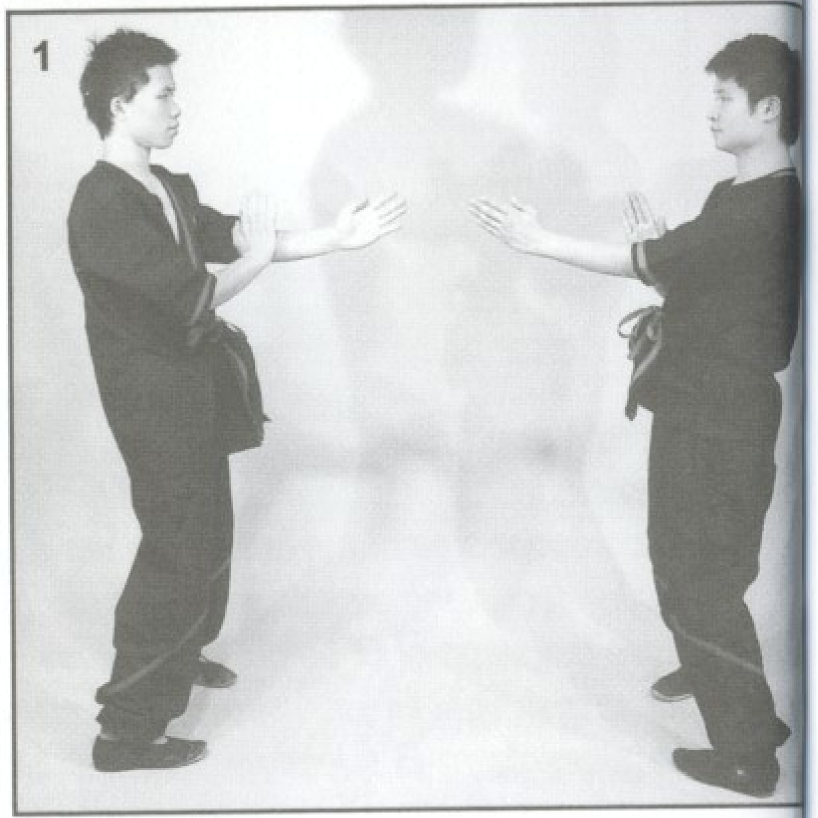
*Please pay attention that **A** (bottom) is facing **B** with his leading arm at the outdoor-area of the latter's. When **A** starts the attack, he firstly circles his left foot along a circle without moving his upper body a bit so as not to raise the alarm of **B** before he charges in. Once he charges in, he moves along a straight line like shooting an arrow straightly forwards. Meanwhile, he slaps down **B**'s leading arm and attacks him with a thrusting punch simultaneously.*



The First Movement (Variation):

Noi-Moon Pak-Da (內門拍打 or "Slapping Punch from the Indoor Area")

Diagram 1: **A** (Left) is confronting **B**. Both are in WingTsun pre-fighting posture. However, this time **A** is posing a "right protective-arm and left inquisitive-arm" posture while he finds out that **B** is posing the opposite side pre-fighting posture inwards him.



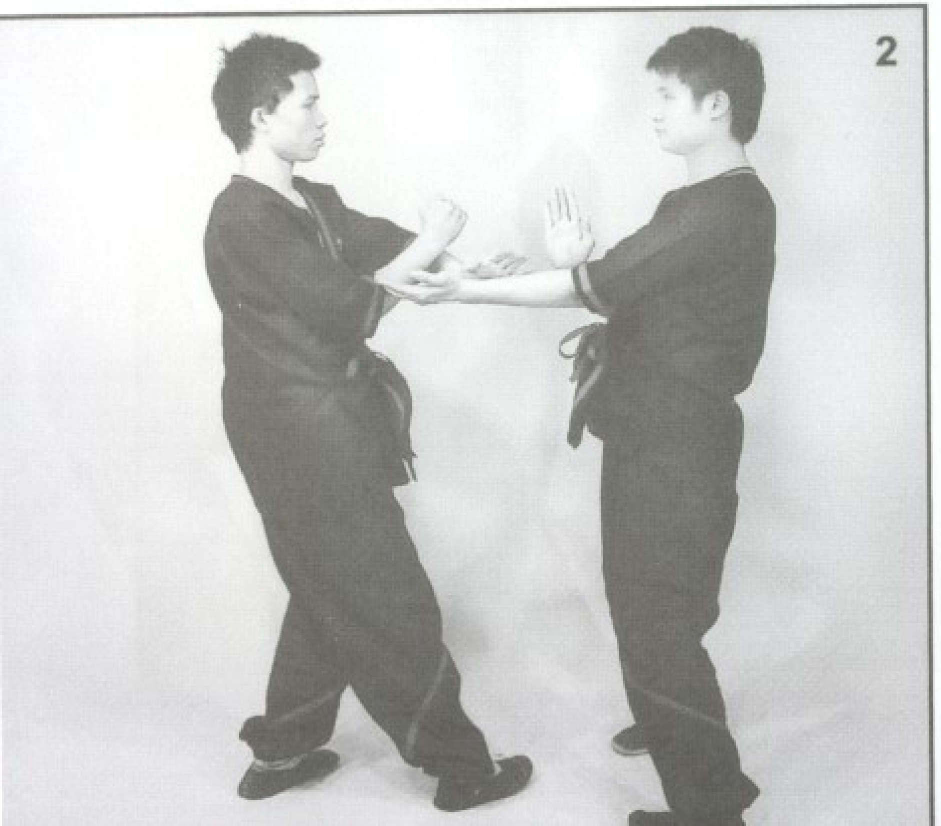


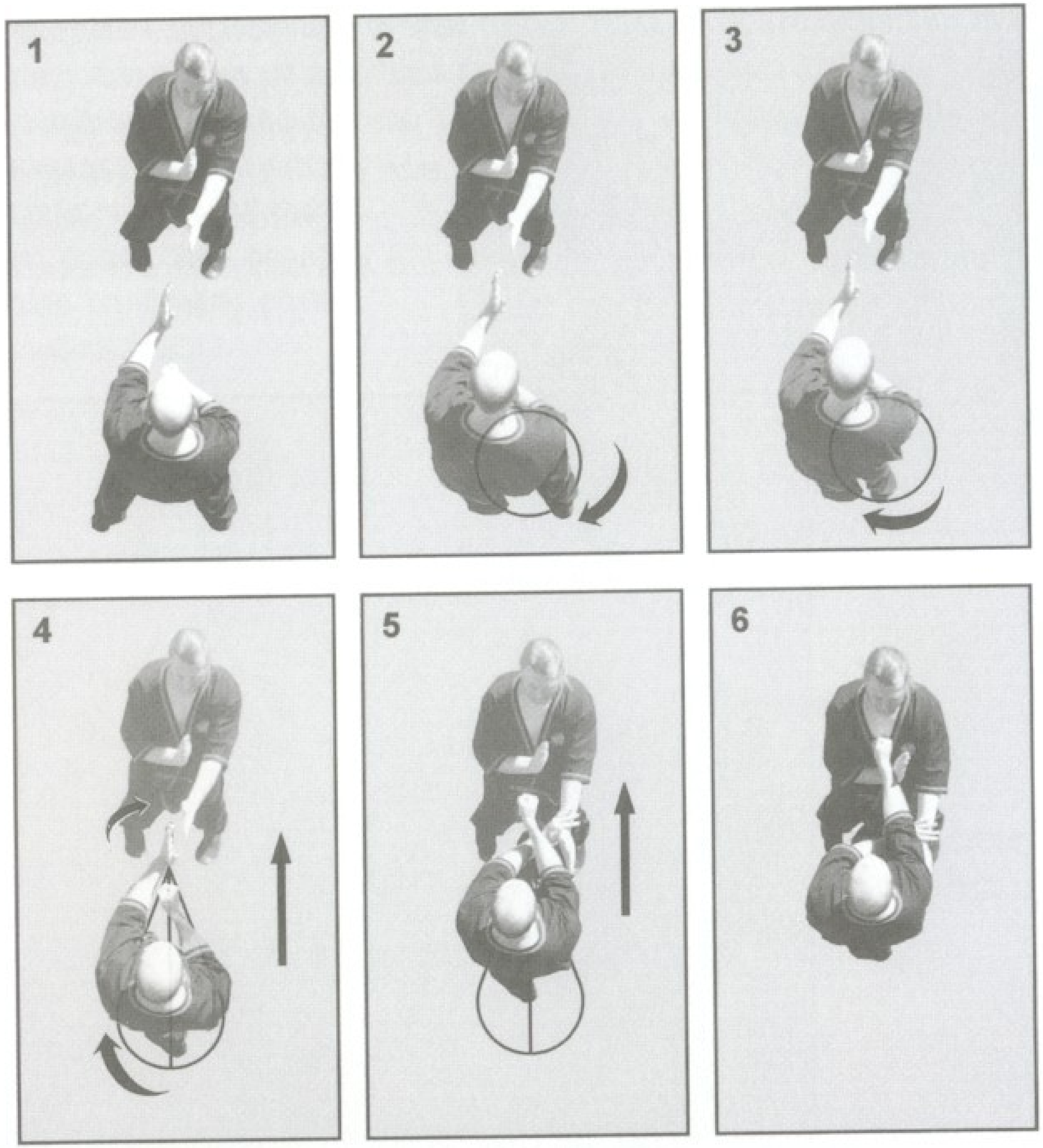
Diagram 2: All of a sudden, **A** circles his feet forwards along a curve charging into the legs of **B**'s stance.

Diagram 3: At the same time **A** (Left) is charging into **B**'s stance, he launches an indoor-area slapping-hand to slap down **B**'s left arm. With his left forearm tightly squeezes the protective hand of **B**'s, he punches **B** on the chest with a right thrusting punch.

(✻ Please pay attention that that is a saying in WingTsun mottos: "Beware when applying an Indoor-area Slapping-hand Movement" (拍手忌內門). This is because that once you launch a pak-sau movement to slap down the hand of the opponent, you have to be aware if he would also attack you at the same time your slapping hand is on the other hand of his. Therefore, you should use the forearm of your slapping hand to tightly press against his other hand. Further, you must punch with the other hand while you are charging in. Other than that, your punching hand should crush onto his other hand so as not to let him have any chance to attack you while you are attacking him.)

Bird's eye-view Diagrams

__A__ (bottom) is confronting __B__ with his leading arm at the indoor-area of the latter's. When __A__ starts the attack, he firstly circles his right foot along an arc without moving his upper body a bit so as not to raise the alarm of __B__ before he charges in. Once he charges in, he moves along a straight line like shooting an arrow. Meanwhile, he slaps down __B__'s leading arm and attacks him with a thrusting punch.



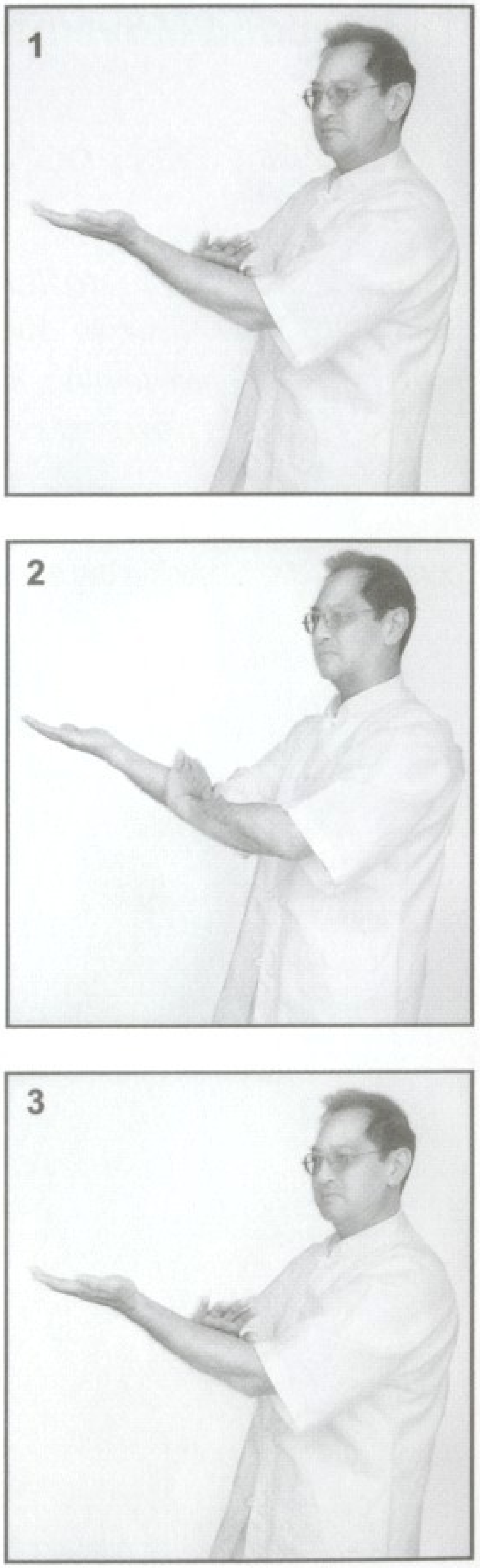
Where does this technique come from?

The **Pak-da** movement is a variation from the three ***Pak-sau*** (拍手) movements in the first section of the *Chum-Kiu* set.

In these sequences, the other hand you slap on is supposed to be the arm of your opponent. This makes a standardized position where you should slap.

Many wing chun people believe that the three *pak-sau* movements are simply for "breaking the arm-joint of the opponent if they totally straighten the arm while punching"; in fact this is not true!

When applying this movement to attack, all you need is to use the *pak-sau* to slap down both arms of the opponent with one of your hands and punch him with another hand at the same time.



The Second Movement:

Jut-Da (窒打 or "Jerk-hand with Punch")

(When a WingTsun fighter learns that his opponent is confronting him while posing the same or similar pre-fighting stance that forms an intercrossed position towards his pre-fighting posture frontally, he can apply the attacking movement as below.)*

Diagram 1: A (Left) is posing the WingTsun pre-fighting posture to confront B who is posing the same posture as well.

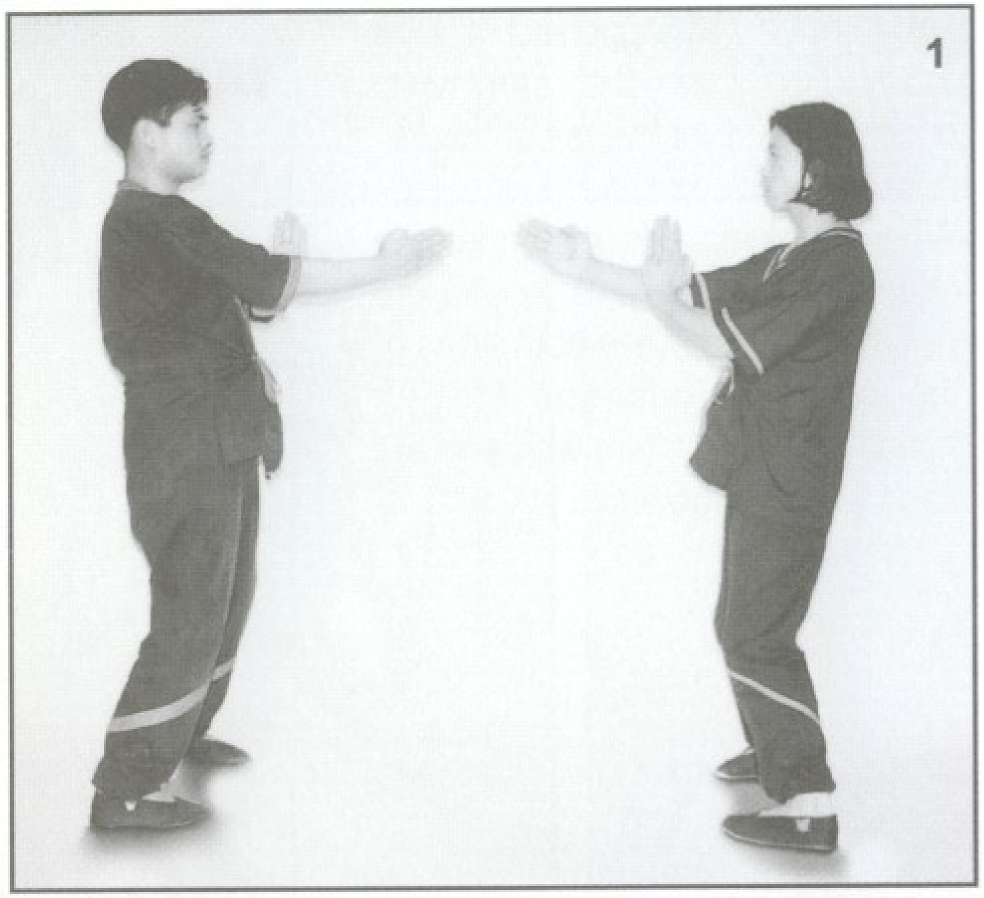
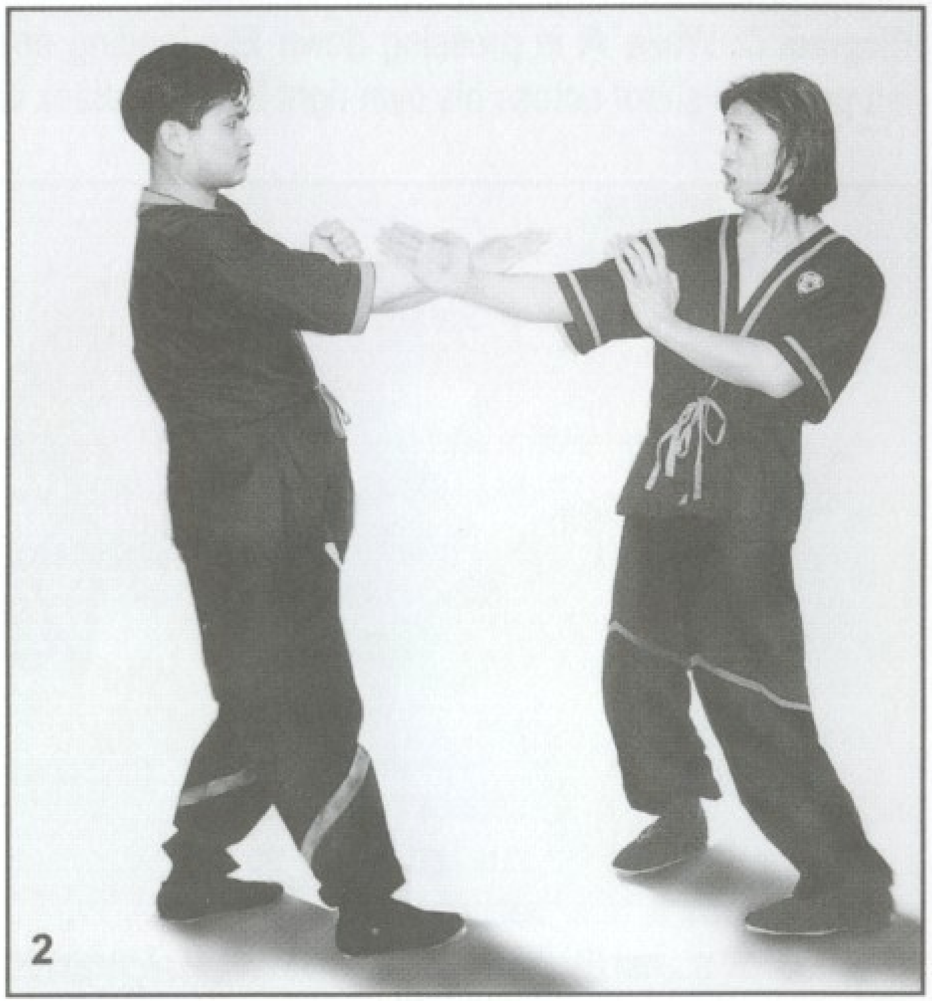


Diagram 2: However, **A** discovers both of their arms are in a crossed position pointing to each other. Therefore, he charges in with the right leg in front along a curve line and at the same time stretches out his right hand to contact **B**'s right hand as well.



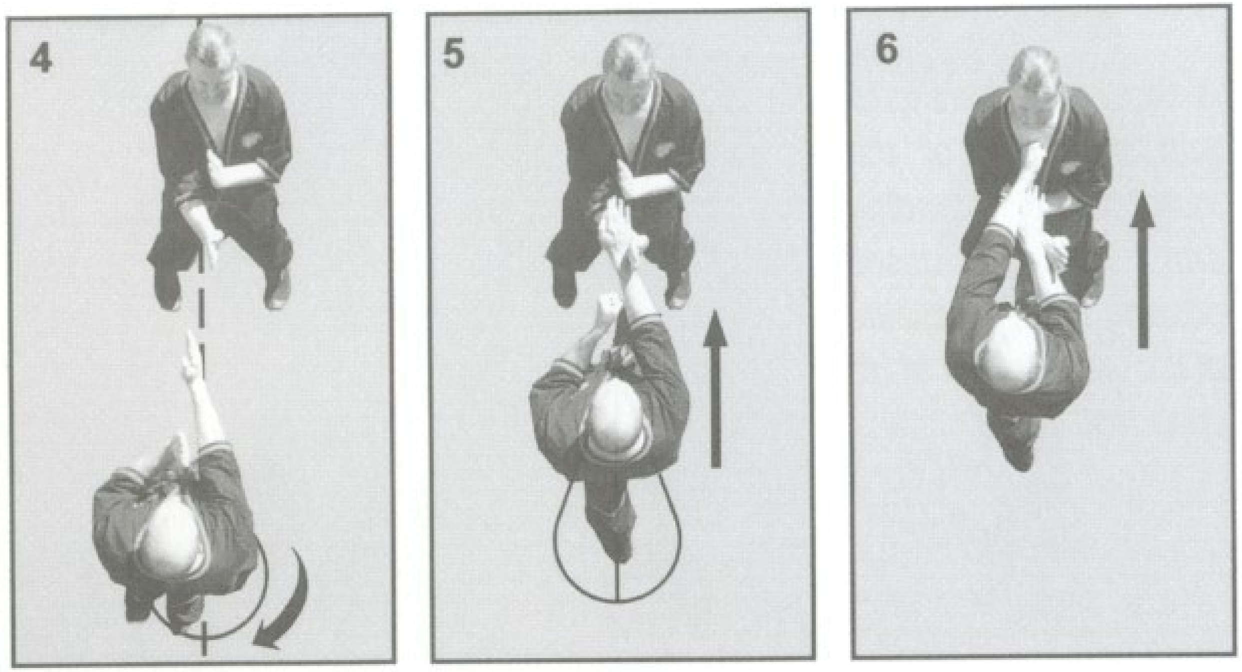
Bird's eye-view Diagrams

__A__ (bottom) is facing __B__ with the back of the hand of his leading arm in a crossed position to the backside of the leading arm of his opponent.

Diagram C: While **A** is pressing down **B**'s leading arm, he launches the left punch to shoot across his own right hand to attack **B** on the chest.

Bird's eye-view Diagrams

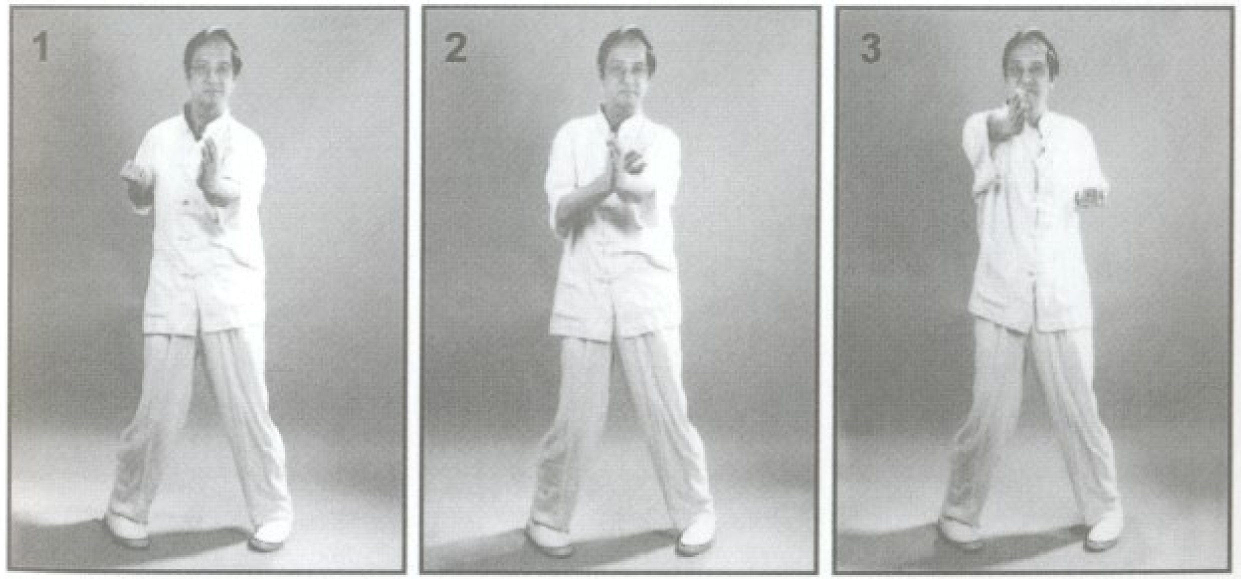
Therefore, ***A*** *circles his right foot first and then darts into* ***B****'s stance. Once* ***A*** *has charged into* ***B****'s stance, he immediately attacks* ***B*** *with a jut-sau and a thrusting punch.*



Where does this technique come from?

This technique originates from the ***jut-sau*** and ***chuen-sau*** sequences at the end of the first section of the *Chum-Kiu set*. The original one is an eye-thrusting technique. As WingTsun kungfu is a very flexible fighting system, it is easier, and possibly not so cruel, to apply a thrusting punch instead.

Please also pay attention that the circling steps prior to shooting into the opponent's stance is the unique stepping technique to avoid from being snap-kicked by the opponent once the WingTsun fighter is charging in. If we just stepped straight in, we might be surprised with a front snap kick launched by our opponent, who stood there waiting for us to come in. Therefore, a circling step can certainly get rid of the opponent's kick since the circle has gone around the track of the kick.

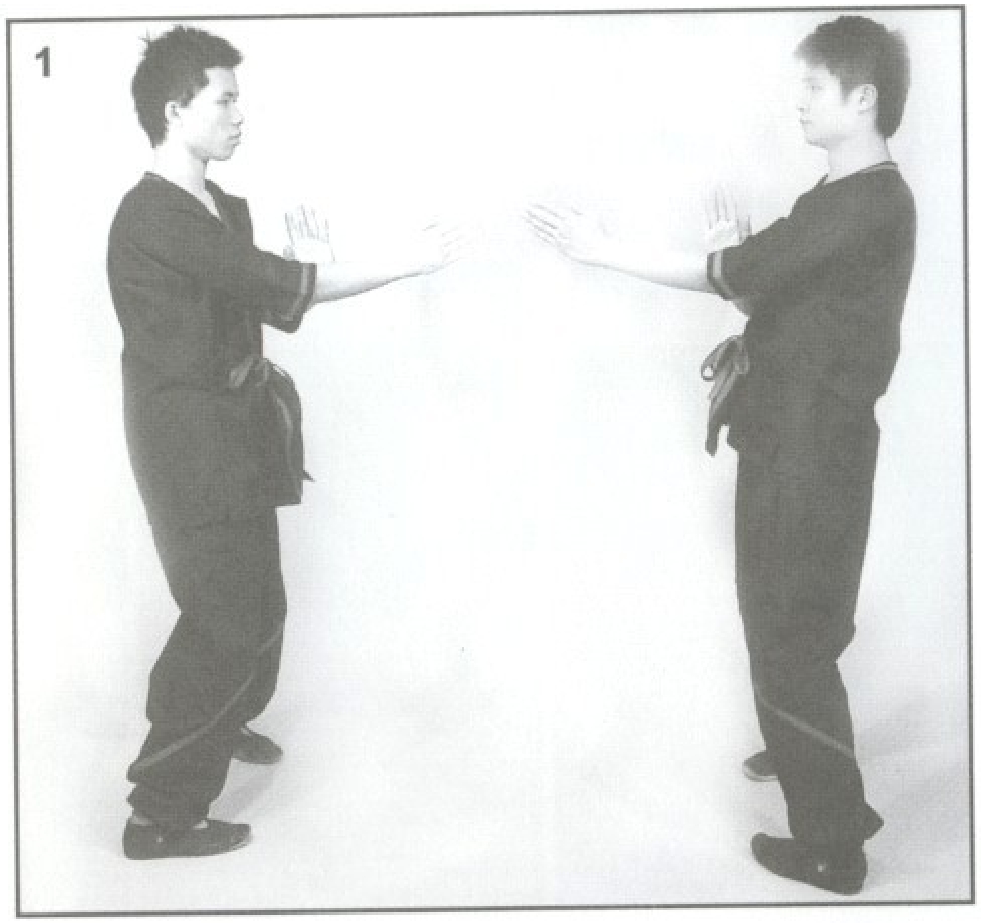


The Third Movement:

Tan-Da (攤打 or "Palm-up hand with Punch")

(If a WingTsun fighter sees that his opponent is facing him at such a position that he is standing in front of him with the leading arm at the outdoor area of his arm, he can apply the attacking movement to attack his opponent as shown below.)*

Diagram 1: A (Left) is posing the WingTsun pre-fighting posture to confront **B.** As well, he sees that **B**'s leading arm is at the outdoor-area of his leading arms.



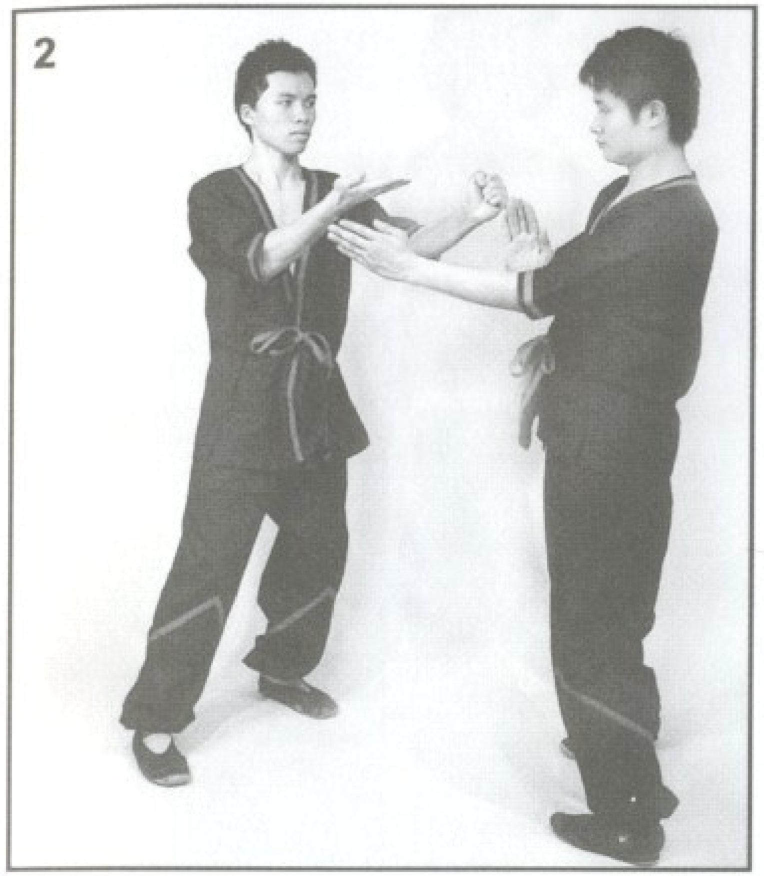
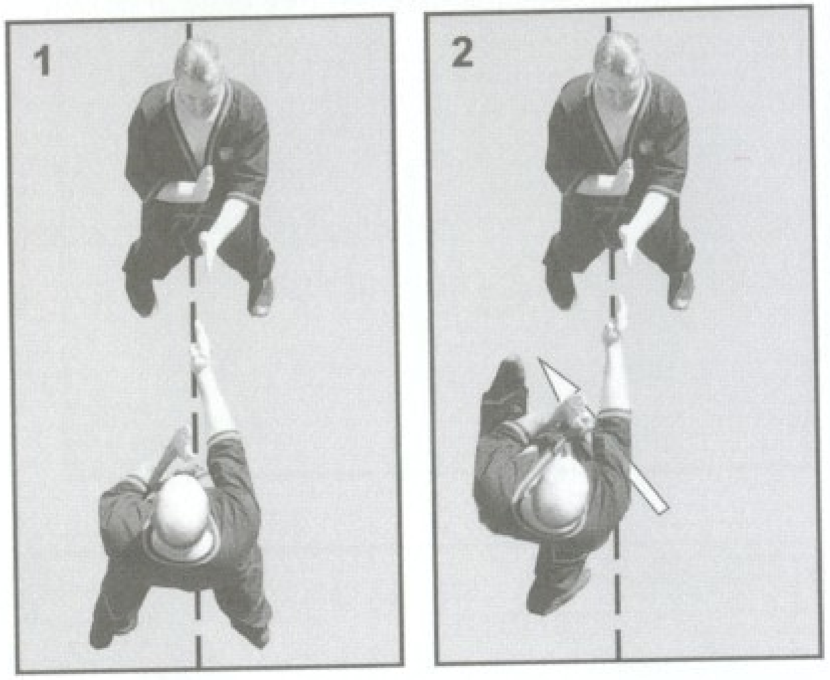


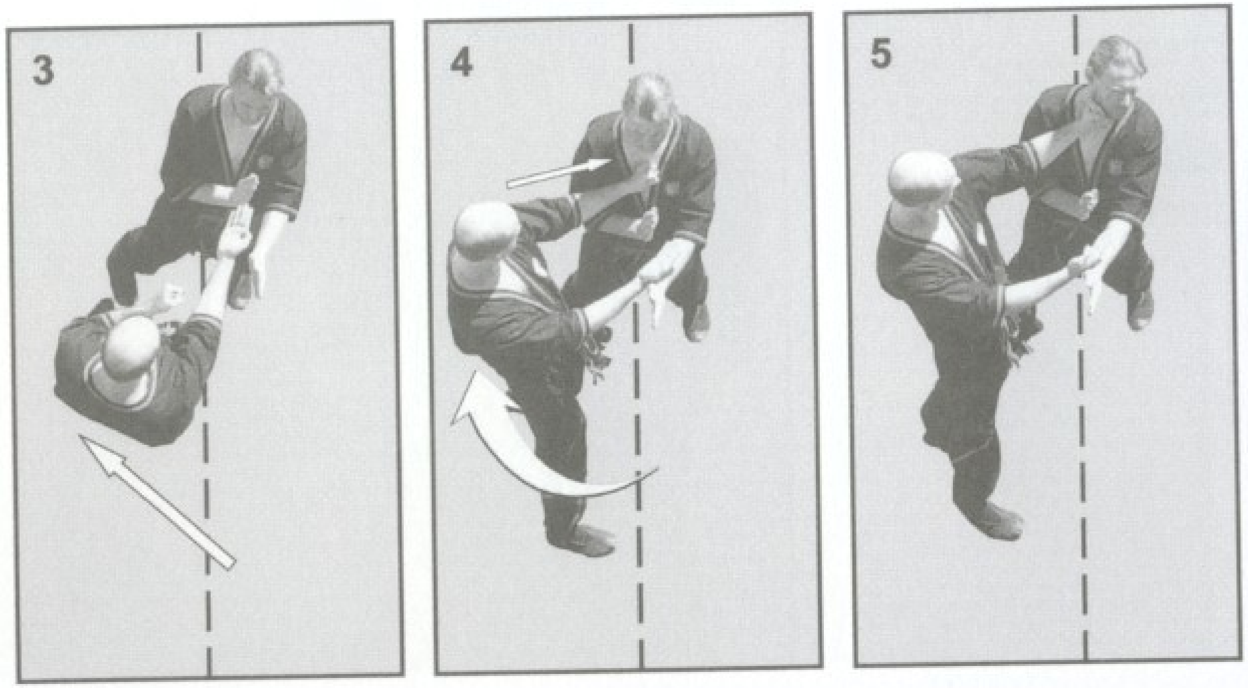
Diagram 2: A steps his left foot forward along a "V-shape" angle to get close to **B.** When his front foot touches the ground, he immediately moves all the body-weights onto the front leg while turning his stance into a "front-leg rear stance". This posture soon creates a V-shaped position between him and **B**'s right shoulder.

Therefore, **A** can be close enough to launch a left thrusting punch to attack **B** on the chest while applying the *tan-sau* to keep **B**'s leading arm from resisting.

Bird's eye-view Diagrams

***A** is confronting **B** with his leading arm heading towards the indoor-area of the latter. Therefore, **A** has to charge in along a V-shaped straightline towards **B** and attack him while turning his stance into a front-leg rear stance and with a tan-sau to prevent **B** from attacking him at the same time.*





The Fourth Movement:

Oi-Moon Pat-Da

(外門劈打 or "Hacking and Punching from Outdoor-area")

(When a WingTsun fighter is confronting an opponent with both of his arms at the outdoor-area of the latter, instead of applying the outdoor-area pak-sau movement as illustrated previously, he can apply a more violent attacking movement to attack his opponent as below.)*

Diagram 1: A (Left) is posing the WingTsun pre-fighting posture to confront his opponent. He is soon aware that both of his two arms are at the outdoor-area of his opponent.

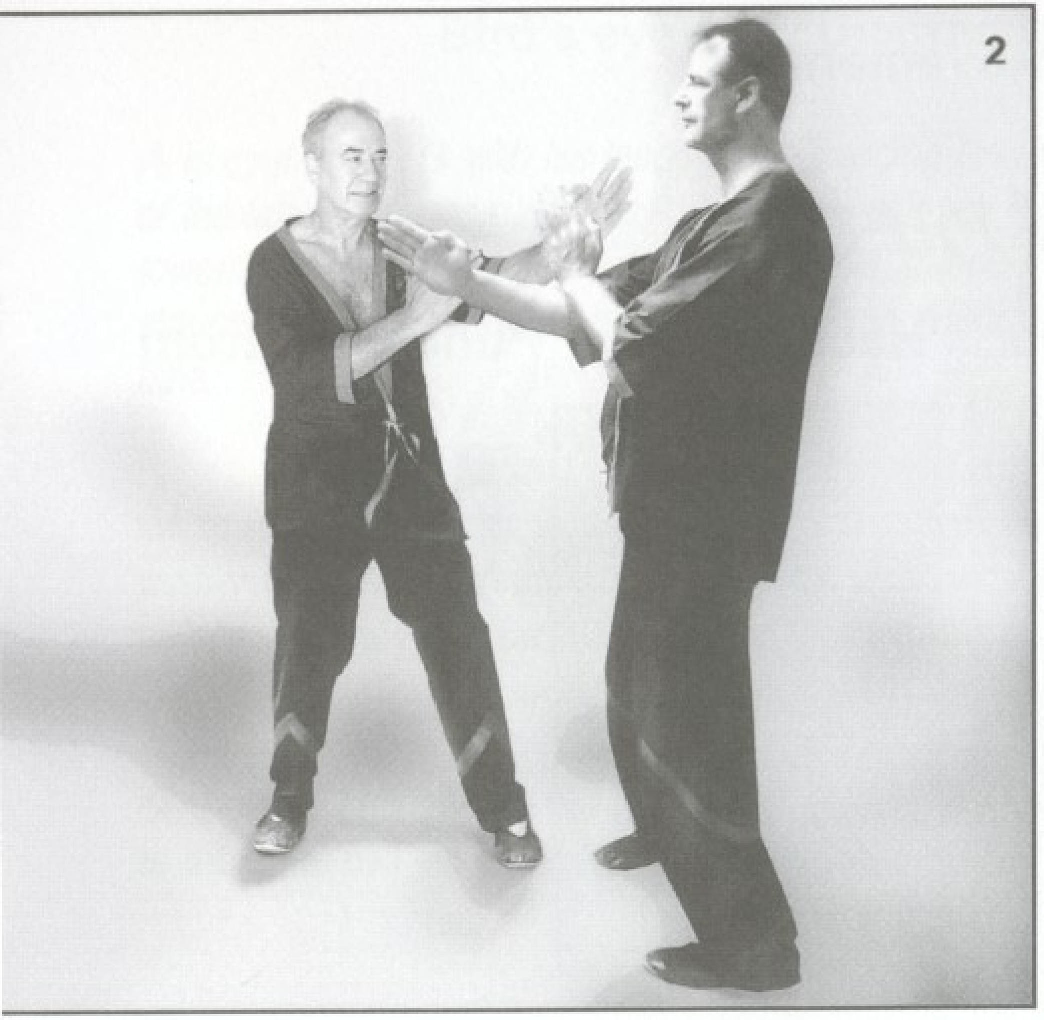
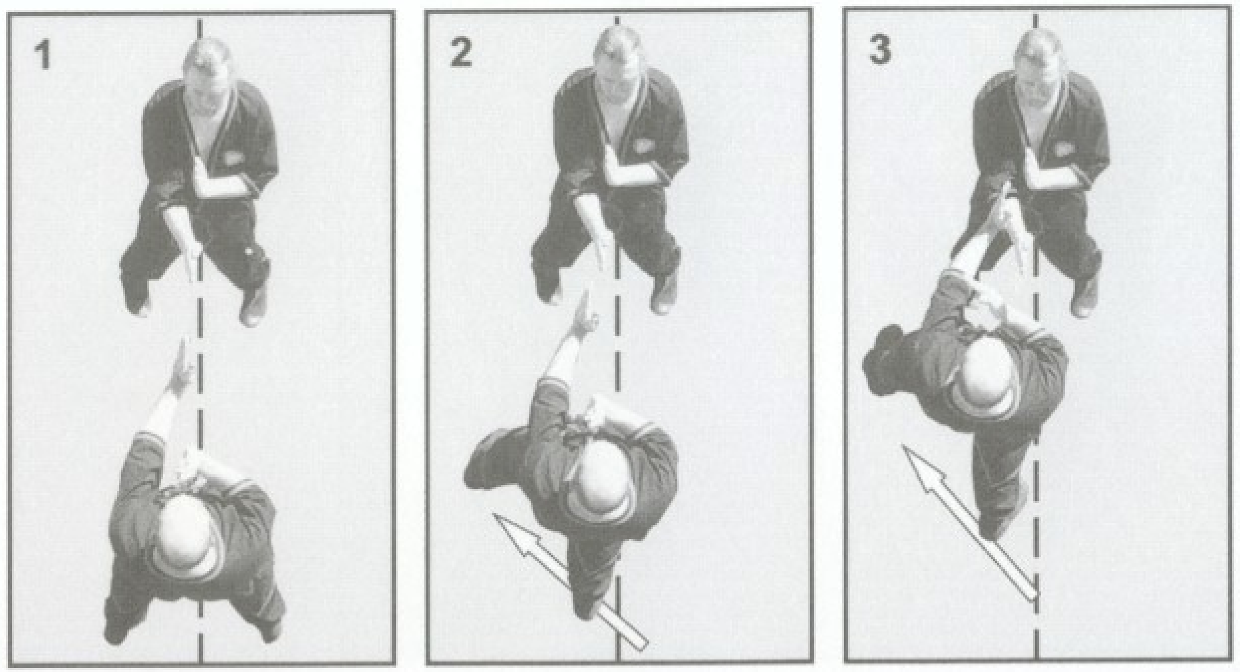
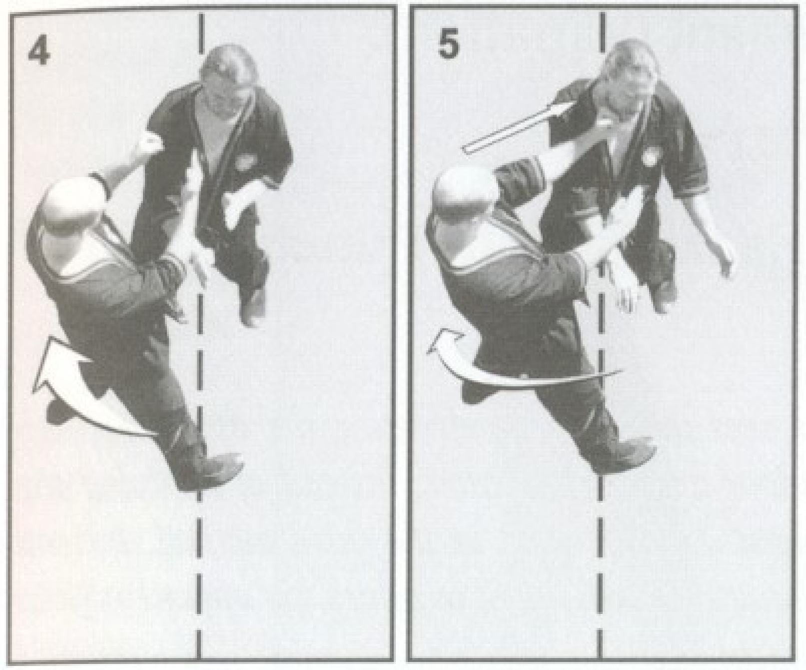


Diagram 2: Therefore, when **A** steps forward to attack **B**, instead of moving into **B**'s stance along a curve, he steps his left foot along a straightline forming a "V-shape" direction towards his opponent.





Bird's eye-view Diagrams

***A** is confronting **B** with his leading arm heading at the indoor-area of the latter. Therefore, **A** has to charge in along a V-shaped angle towards **B** and attacks him while turning his stance into a front-leg rear stance and with a tan-sau to prevent **B** from attacking him at the same time.*

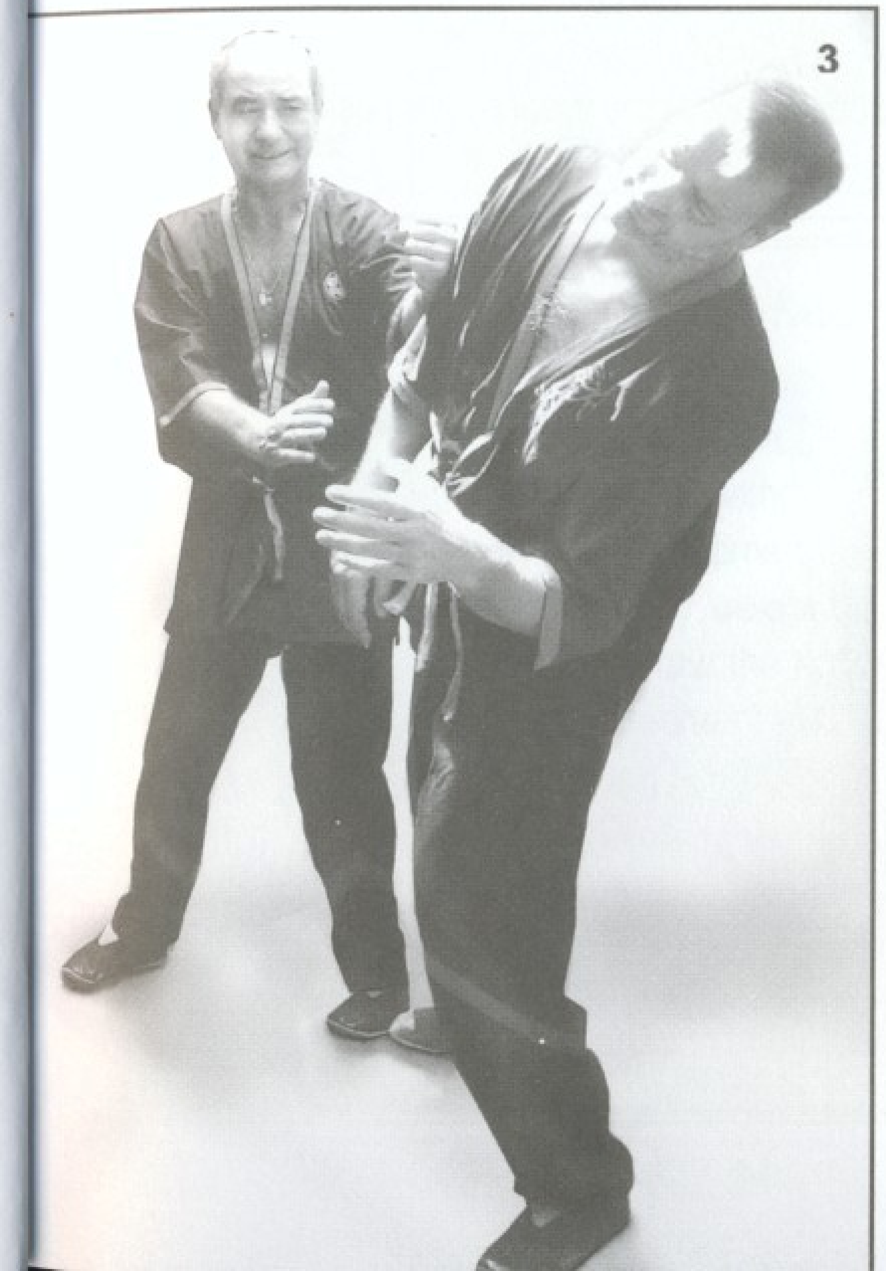


Diagram 3: At the time **A** steps close enough, he chops down the leading arm of B with his right hand and attacks him with a left punch; first hacking downwards then soon thrusting forwards. With the coordination of his turning stance, his whole body spins like a turning trigger. With the power of both of his arms moving downward and forwards, he hits **B** away violently.

The Fourth Movement (Variation):

Noi-Moon Pat-Da

(內門劈打 or "Hacking and Punching from Indoor-area")

(If the WingTsun fighter sees that he is confronting the opponent with both of his arms at the indoor-area of the latter, instead of applying the indoor-area tan-da movement as illustrated in the third method, he can also apply a more violent attacking movement to attack his opponent from the indoor-area of the opponent.)*

Diagram 1: A (Left) is confronting **B** but at the indoor-area position of his opponent.

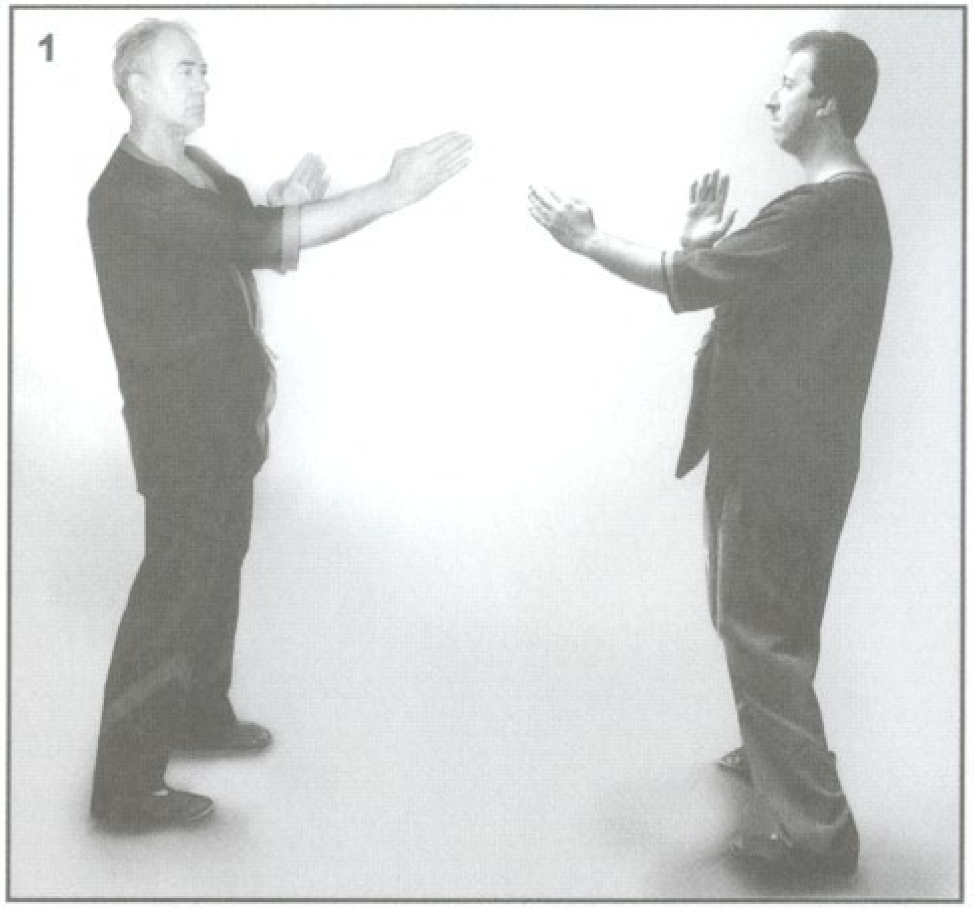
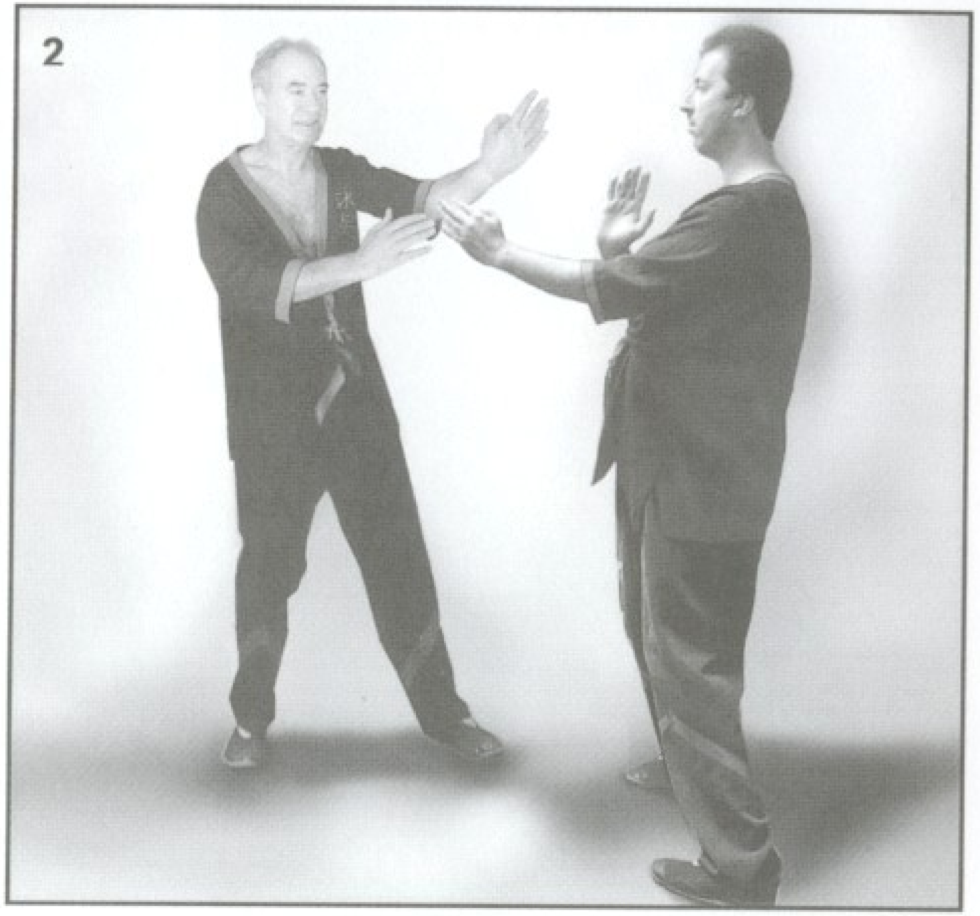


Diagram 2: All of a sudden, **A** makes a sideward step and almost at the same time his first foot touches the floor, he makes a sideling stance to face his opponent at a "V-shaped" angle.



Where does the "Front-leg Rear stance" come from?

This technique originates from the movements right after the final left kick at the end of the Chum-Kiu set. After we have thrust out and straightened the leg, we do not withdraw the leg but directly step the foot on the ground. At the same time the foot has touched the ground, we immediately put all the body weight of our trunk on the left leg and then turn our body so as to draw the right foot one large pace from its starting point. The whole movement makes a big change as the upper body moves onto the front-leg suddenly. It is a very special and unique body posture as the WingTsun fighter suddenly comes so close to his opponent that they stand nearly "shoulder-to-shoulder" at a "V-shape" angle towards each other. Thus we call it a "**Front-leg Rear Stance**". *(Pg. 31: The last kick and step of Chum-Kiu as demonstrated by the late Great Grandmaster Yip Man.)*

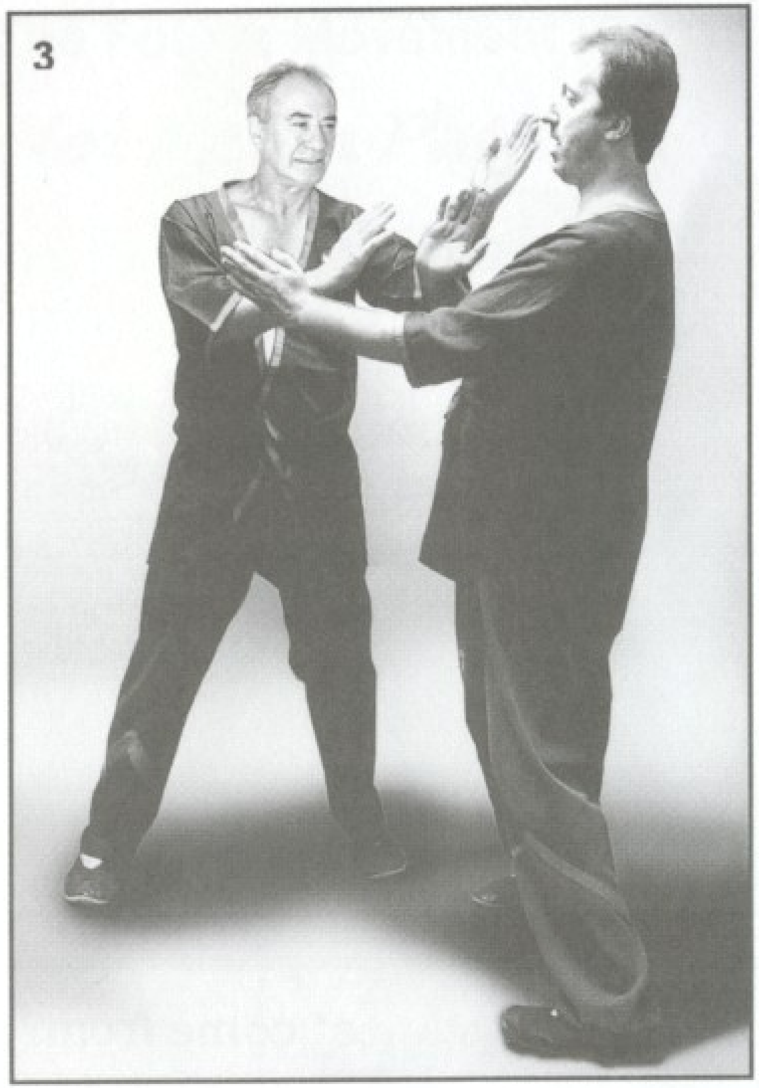


Diagram 3:
When **A** steps in, he hacks **B** heavily onto the neck with his left hand while contacts **B**'s leading with his right hand to stop him from counter attack. At this moment, he is standing on a "Front-leg Rear Stance". This stance is unique in WingTsun footwork as the front leg, which normally carries no bodyweight, now holds the entire bodyweight when the stance turns to the front, sticking to the opponent.

The last kick and step of the Chum-Kiu set as demonstrated by the late Great Grandmaster Yip Man

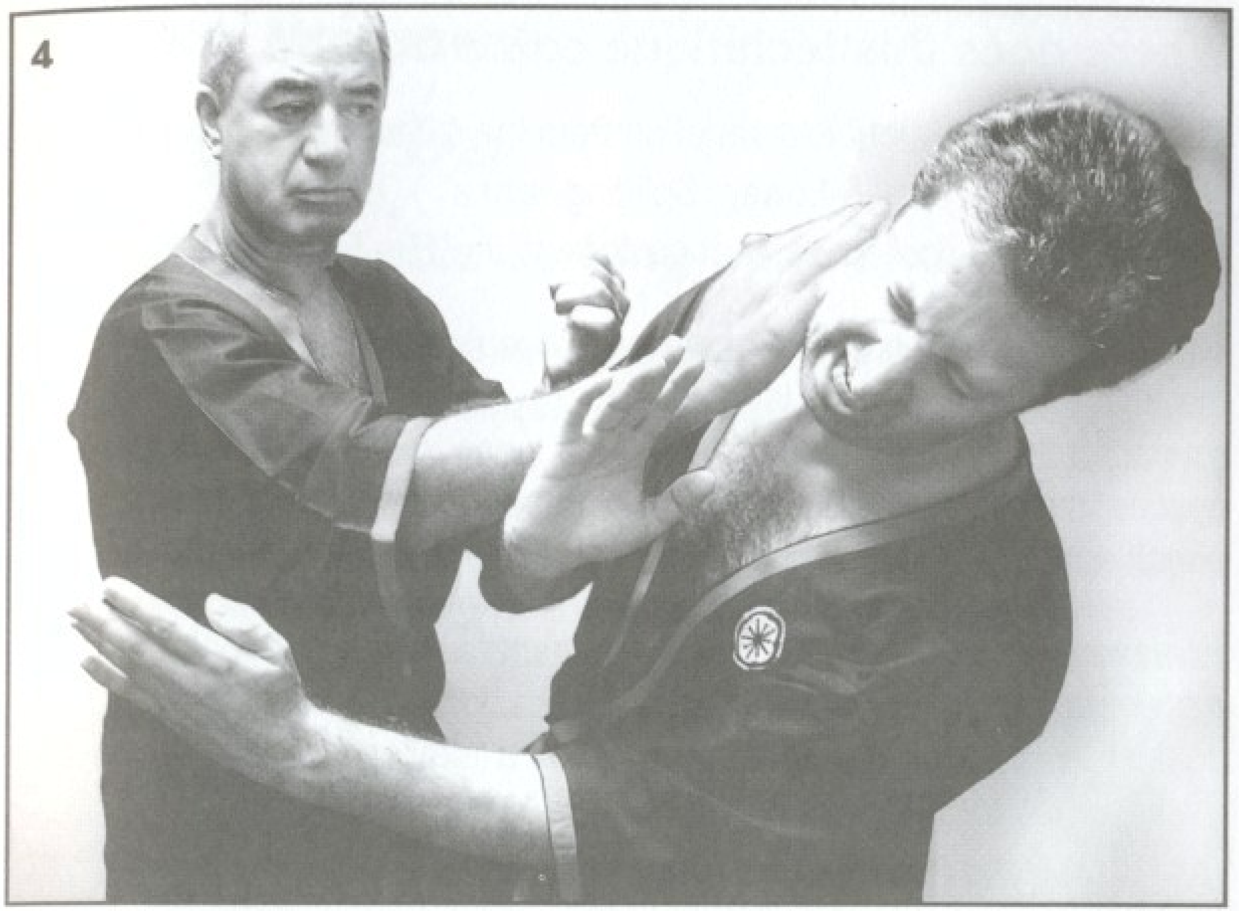
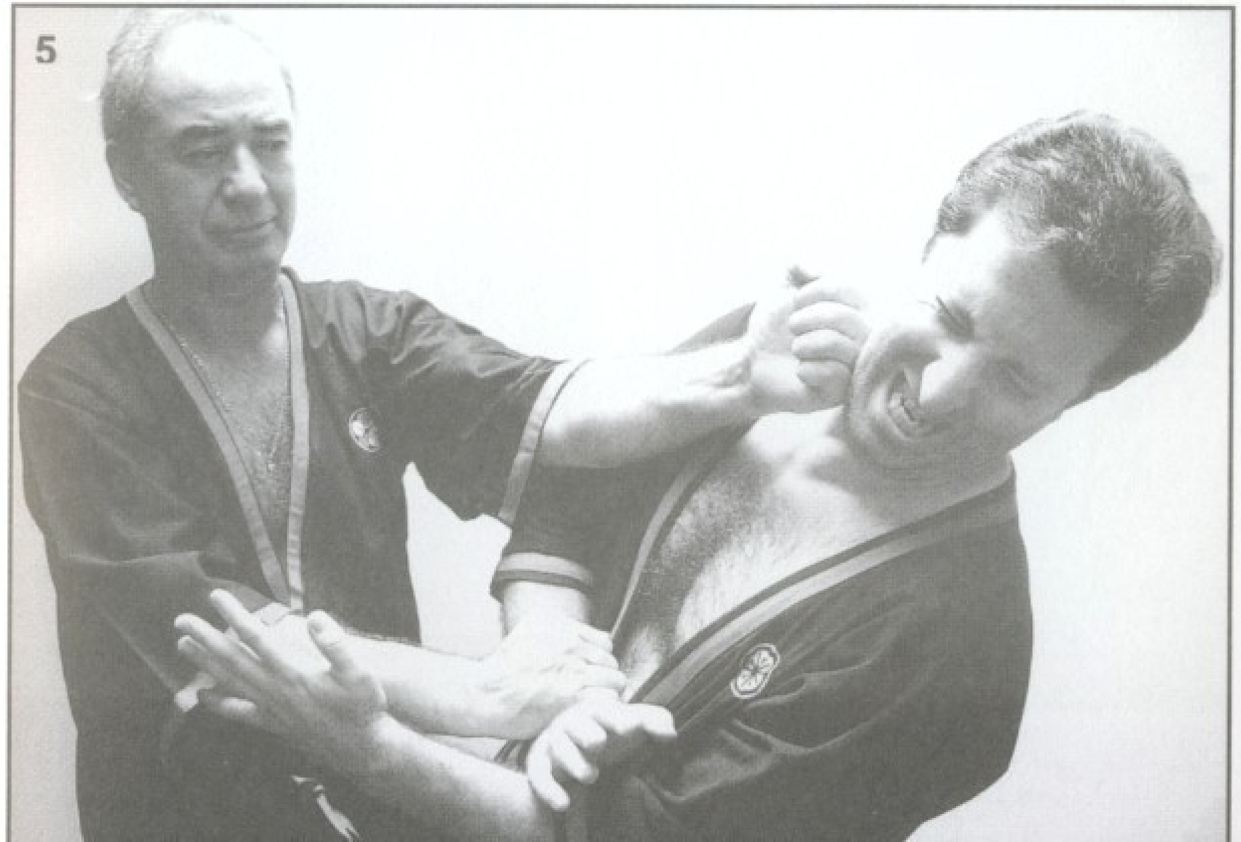


Diagram 4 — 5: With this strong hacking power, **A** conveniently grabs **B** on the right wrist and pulls him down to make him lose his body balance. Simultaneously, he punches **B** in the head.



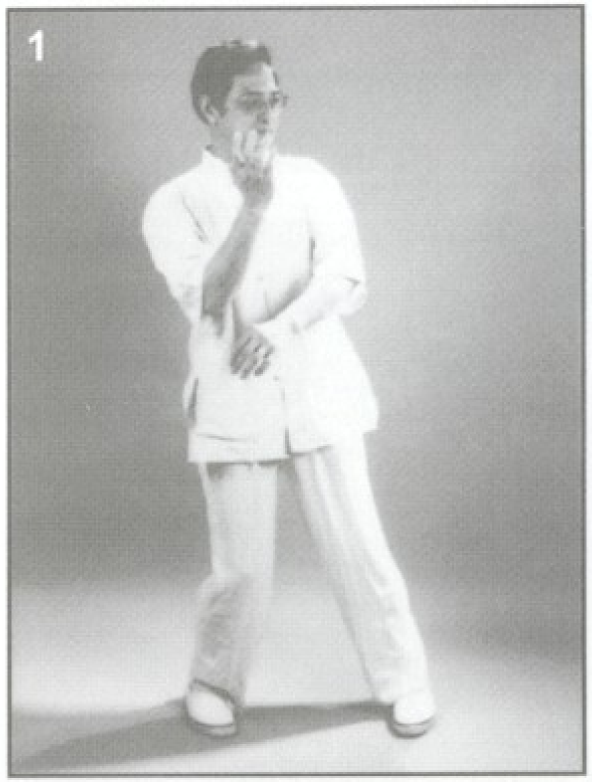
Where does this technique come from?

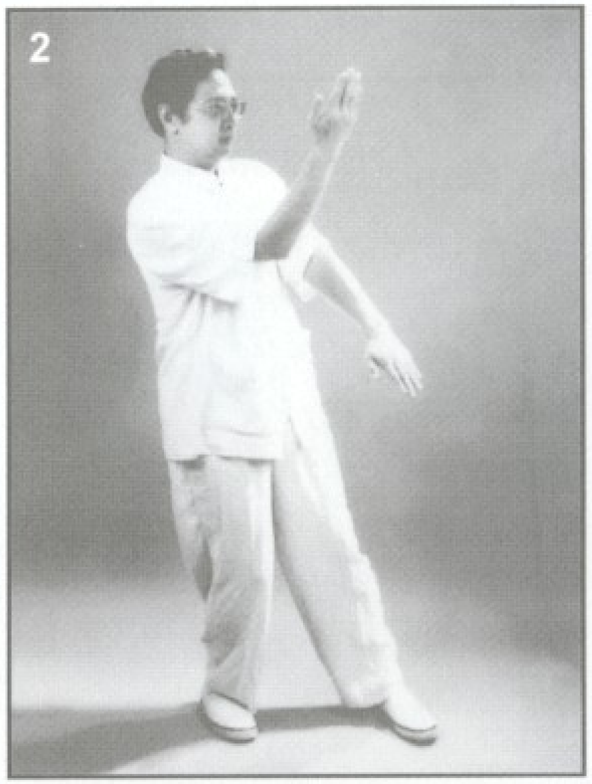
This ***Pat-da*** movement is a variation from the *Shang-har Gaun-sau*（上下挭手 or "Upper-&-Lower Splitting arms"）movement, alias the "Scissors *Gaun-sau*" movement as done in the *Biu-Tze* set.

The original function of this movement was specially for fighting against the high roundhouse kick launched by the opponent like a Thai-boxer or similar. It is of course not a problem once a WingTsun practitioner applies this kind of movement to fight against a strong roundhouse punch as that launched by the Choi Lee Fat or Pat Gwa kungfu fighter.

However, we can convert this movement, which was originally used merely for defense, into a "defend-&-attack" movement when fighting against an opponent who attacks us in a similar fashion. Or we can merely use it for attacking, as stated in the above illustrations.

(Please note that "Pat Gwa" is completely different with "Pa-Gwa" or "Ba Gua" style, which is a soften style stressing on lots of palm techniques. However, Pat Gwa is a very violent style mainly emphasizing on application of lots of long-ranged roundhouse punches and wide stances.)





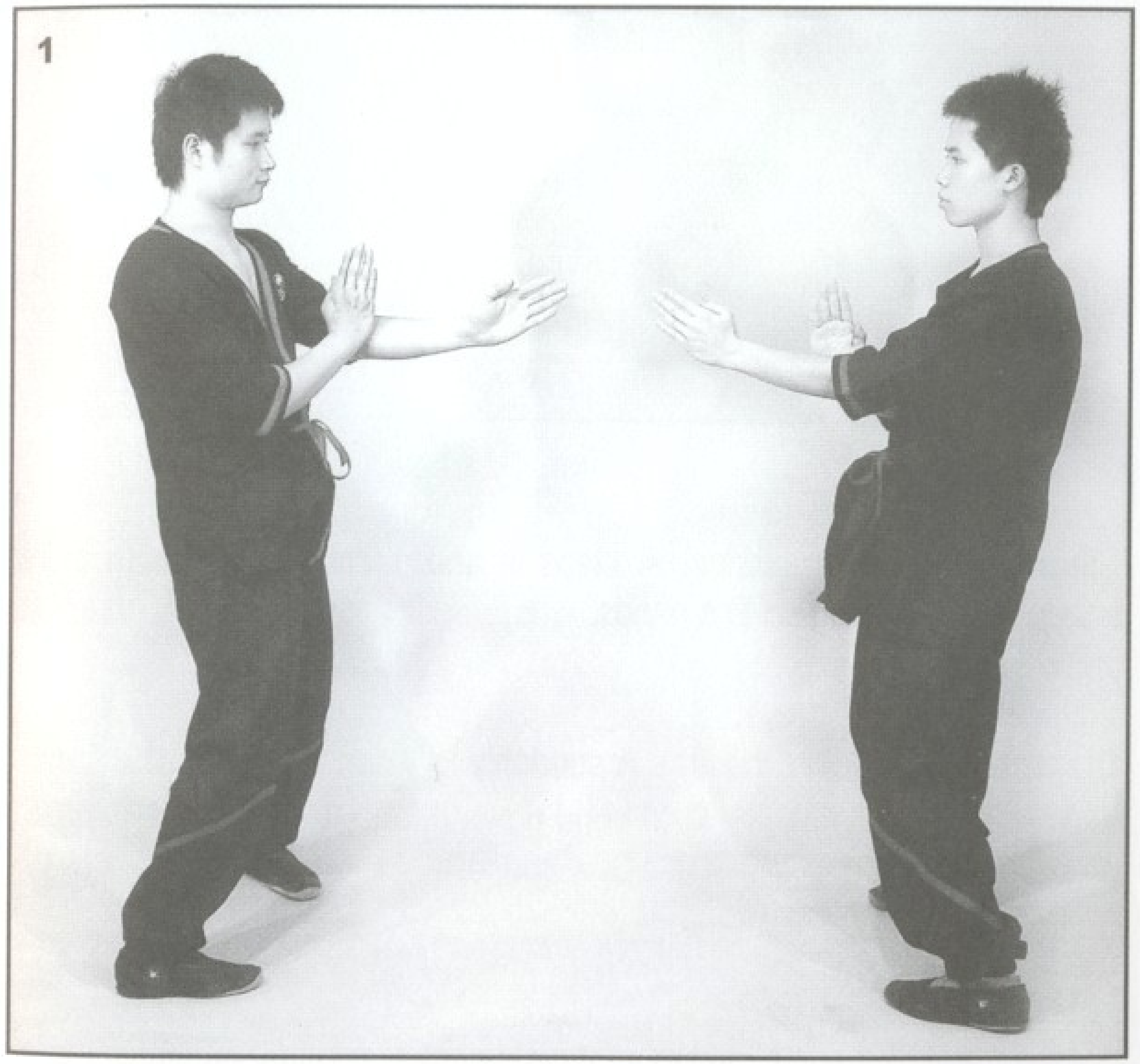
The Fifth Movement:

Shang Jut-Da

(雙窒打 or "Double Jerking-hand and Punches")

(The last basic Lat-Sau movement is also a very strong WingTsun attacking movement. It can be quite useful, especially when dealing with an opponent who poses a rigid pre-fighting posture towards the WingTsun fighter.)*

Diagram 1: A is confronting **B** with the similar pre-fighting postures.



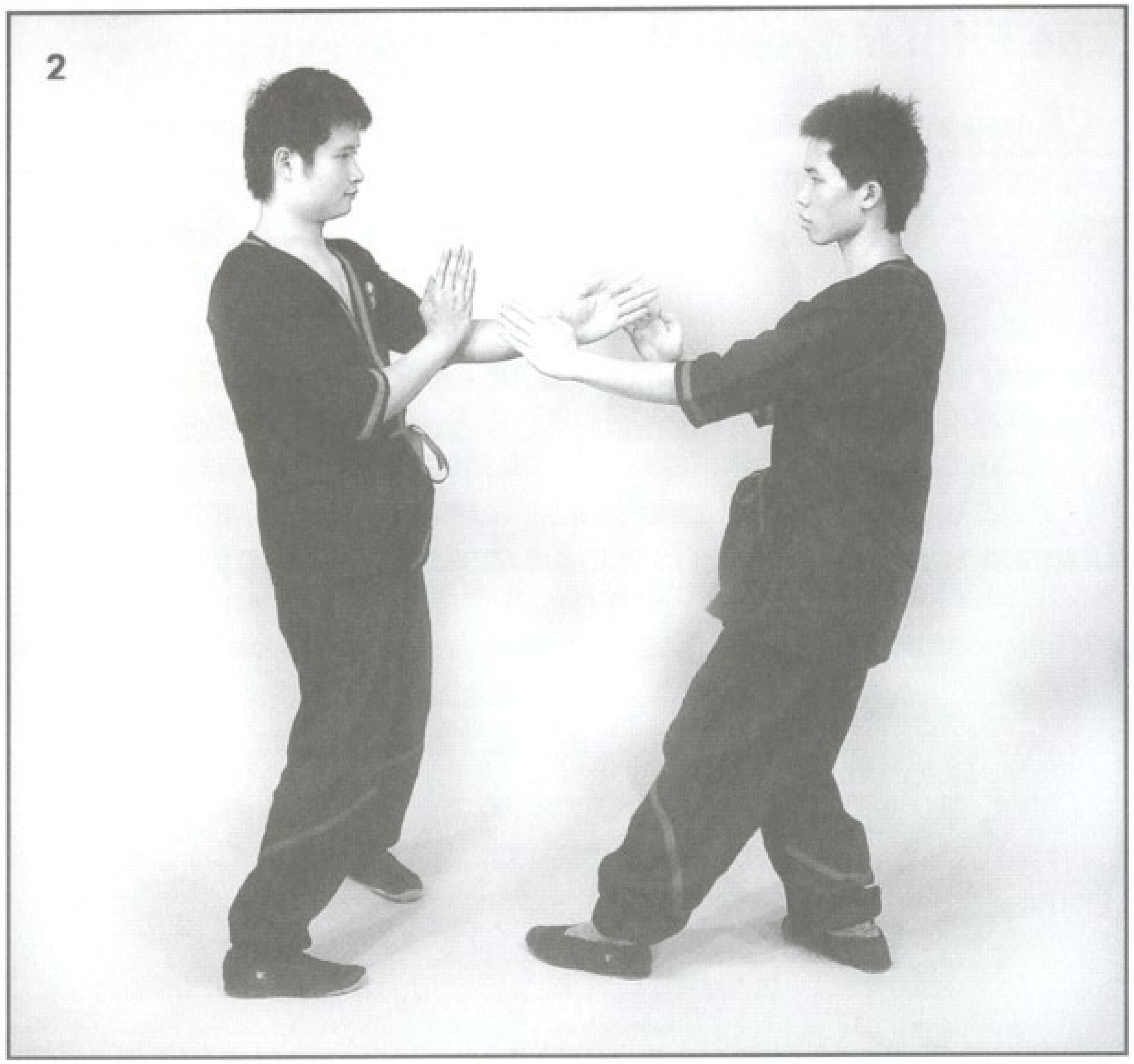


Diagram 2: All of a sudden, **A** steps in and attacks **B** with both of his hands swiftly landing on **B**'s hands.

Diagram 3 — 4 : At the time **A** suddenly jerks down both of **B**'s hands, which immediately causes **B** to bend down due to the influence of heavy pressure landing onto his hands by surprise.

Diagram 5: Taking this chance **A** stabs in with both of his fists to hit **B** heavily on the last ribs (alias "floating ribs" or "short ribs") of his body.

5

Where does this technique come from?

This technique originates from the double ***jut-sau*** at the end of the middle section of the *Siu-Nim-Tau* set. In *Chi-Sau* we convert the "thrusting fingers" of the *Siu-Nim-Tau* set into double punches.

1

2

第二節黐手

The Second Section of

Chi-Sau

Teaching Program

Message of the Second Section

Most of the Late Great Grandmaster Yip Man's students believe that WingTsun *("Wing Chun" or "Ving Tsun" as what they call their own style in English)* is only a Chinese kungfu style mainly emphasized on fist-fighting (boxing) even if they have the "one controls two" (or "one traps two") technique, this catching technique is mainly for assisting the Wing Chun attacker to launch a punch much easier when attacking his opponent.

Generally, this is not really a wrong idea. However, while WingTsun practitioners normally don't over-emphasize grappling or arm-locking their opponents; we may encounter an expert who is skillful in grappling and arm-locking techniques. In case we find ourselves in such a situation, what can we do?

For this reason, that we need to practice a special training course which teaches us what to do if we were attacked by these kinds of techniques

This is exactly the message of the Second Section of *Chi-Sau* trainings.

Grappling & Anti-grappling Techniques

In the Second Section, we firstly teach the ***pak-da*** (拍打 or "Slapping with punch") movement as the first ***Kuo-Sau*** (過手) movement in ***Poon-Sau*** (盤手 or "Rolling-Arms") exercise. This is the so-called ***"Yat-Fook-Yee"*** (一伏二 or "One trapping Two") technique in WingTsun, one of the most famous attacking techniques in both *Chi-Sau* and real fighting techniques.

The defender has to immediately apply the motto as **"When the head is being pressed down, raises up the end"** (撳頭迮尾) at the same time his outer forearm is being pressed down so as to "unload" the downward pressure from the ***pak-sau*** of his opponent. This is the formation of ***bong-sau*** (膀手 or "wing-arm"). Simultaneously, his other hand must turn up from "inside out" to make a ***wu-sau*** (護手 or "protective-arm") so as to protect himself from being hit by the on-coming punch.

At this point, we then start to practice all of the grappling, anti-grappling, arm-locking, anti-arm-locking, as well as the throwing exercises and the ***lok-yip-bo-fat*** (落葉步法 or "falling-leaf steps") in accordance to the motto of **"Changing According to the Changing of the Enemy"** (隨敵之變而變).

Finally, the student will be taught the fighting tactic of **"avoid the heavily guarded area, attack the unguarded area"** (棄實擊虛) as in the ***Juen-jarn Chung-kuen*** (轉睜衝拳 or **"turning the elbow & punch"**) movements.

In this topic, one has to learn applying the mottoes of **"coordination of footwork and hand-techniques simultaneously"** (手腿合一), **"face to face pursuing attack"** (朝面追形), **"close-range-pursuing-attack"** (迫步貼打), **"to attack the opponent by making use of his own force"** (借力打力), etc.

Consequently, the whole Second Section places emphasis on techniques to deal with different types of arm-locks and joint-dislocating movements launched by the opponent.

Most of the techniques actually come from the middle section of the Siu-Nim-Tau (小念頭)or "Little Idea" set. Yet some of them come from the turning *lan-sau* (攔手) or "bar-arm" movements of the first section of Chum-Kiu (尋橋) set.

However, in order to attain the goal of anti-joint-dislocation or anti-locking, we have included quite a few footwork techniques which traditionally should not be taught in such an early stage of learning. This is especially true of the ***lok-yip-bo-fat*** (落葉步法 or "falling-leaf steps"), which move in accordance to the throwing direction of the opponent.

All these make the Second Section unique among the other sections of the *Chi-Sau* training program.

POON-SAU

In the Second Section of Chi-Sau

(Since they are still beginners in the Chi-Sau program, the students must practice the same type of Poon-Sau exercise as in the First Section. It is not until they can be up to learning the Third section of Chi-Sau that will be taught the more advanced techniques in the Poon-Sau exercise.)*

Diagram 1: A (left) and **B** are doing *Poon-Sau* or "Rolling-Arms" exercise. **A** is now placing his left *fook-sau* on the forearm of **B**'s right *bong-sau*. Meanwhile, **B** is putting his left *fook-sau* on the wrist of **A**'s right *tan-sau*.

Diagram 2: When **A** turns his *tan-sau* upwards to form a *bong-sau*. **B**, feeling the movement of **A**, almost simultaneously, rolls his right *bong-sau* downwards.

(Please note that these Poon-Sau movements have to be continuously, until one side does the attacking movement then the whole situation will be changed into the* Kuo-Sau *stage.)*

KUO-SAU

In the Second Section of Chi-Sau

Pak-Da (拍打 or "Slapping-hand & Punch")

Diagram 3 — 4: All of a sudden, **A** (left) swiftly turns down his right *bong-sau* into a *tan-sau*. Simultaneously, he moves his left palm across the right *tan-sau* of **B**, finally slaps on the hollow of **B**'s left arm. This is the *pak-sau* technique of **A**. Almost at the same time **A** (left) slaps down both arms of **B**, his right punch has landed on **B** at the chest.

Diagram 5: As both of **B**'s arms have been controlled by **A**, **B** can only take **A**'s punch without resistance.

(Pak-da is the shorten form of "Pak-sau Chung-kuen" or "Slapping-hand & Punch"; in which "Da" means attack.)*

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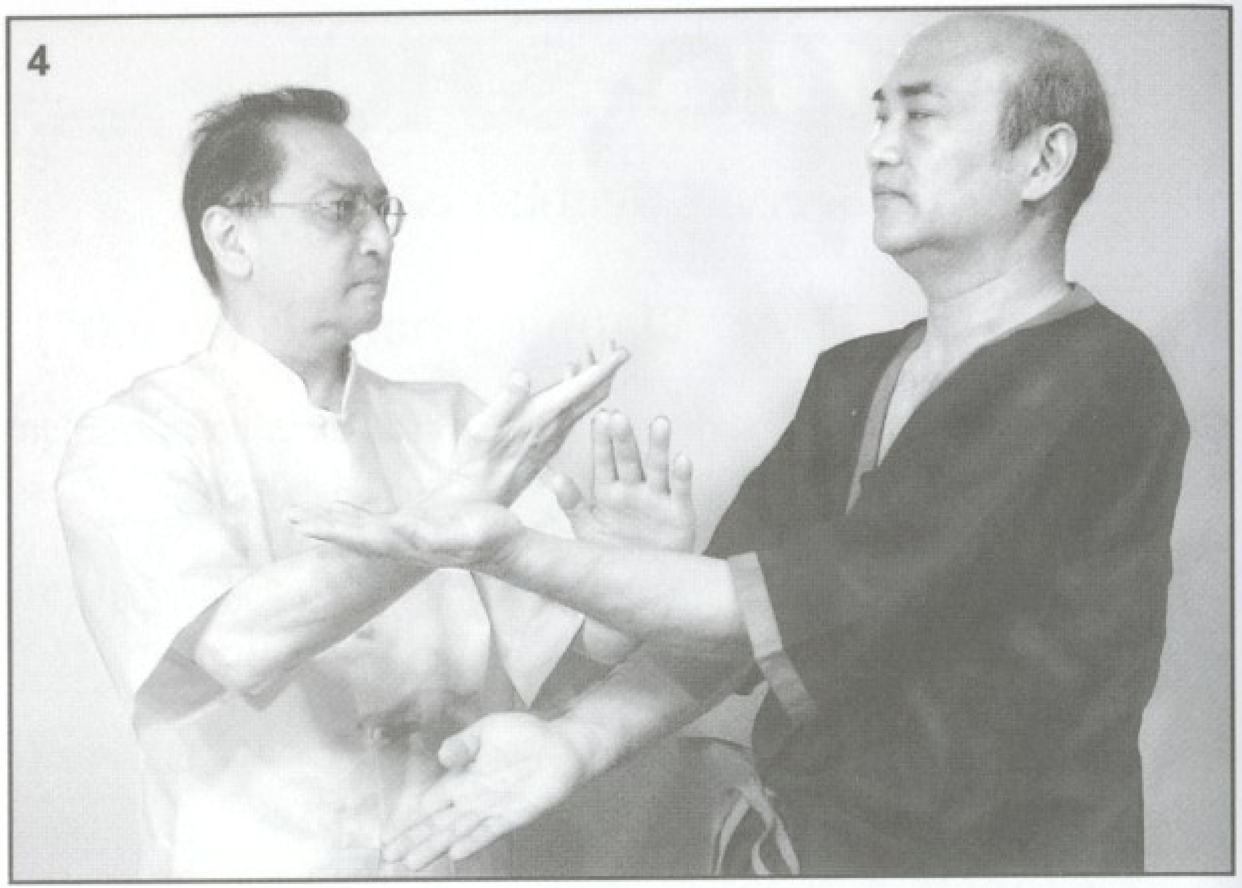


5

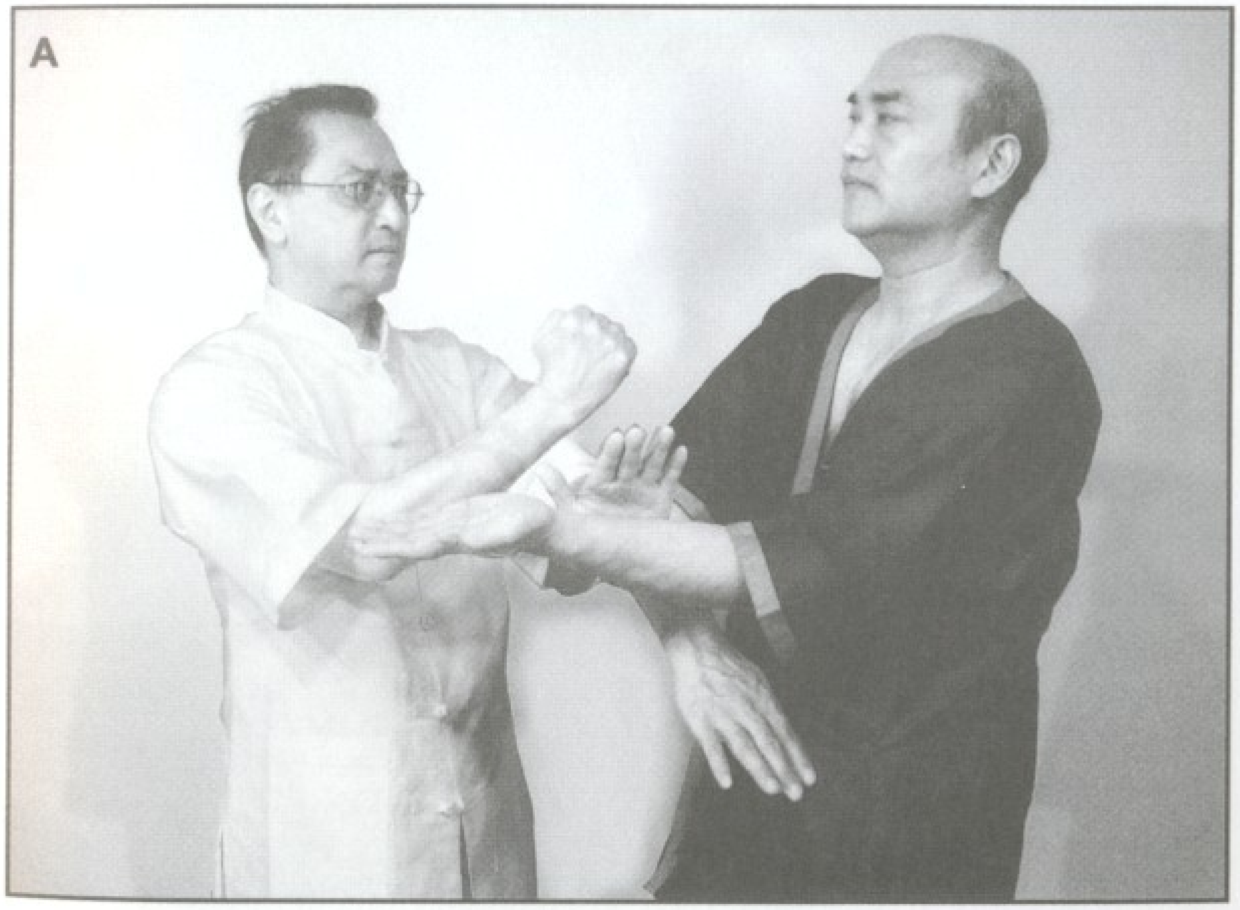
How to Defend?

Kwun-Sau (滾手 or "Rotating-Arms")

—— *Special Defending Movement to Deal with Pak-Da*

Diagram A — B: At the same time when **A** is launching a *pak-sau* to slap down **B**'s forearms, **B** immediately turns up the elbow of his right arm. This is the motto of ***"When the head is being pressed down, raises up the end"*** (摖頭迮尾), the best technique to unload the pressure on one's arm in WingTsun. When **B** has unloaded the pressure from **A**'s slapping hand, he can then turn up his right arm with a rotating movement from inside out nearly sticking to his own abdomen up to the chest. This is the *kwun-sau* movement. Then he forms a *wu-sau* or "protective-arm" to protect himself from being hit in by **A**'s coming punch. The whole process takes no more than a second.

A



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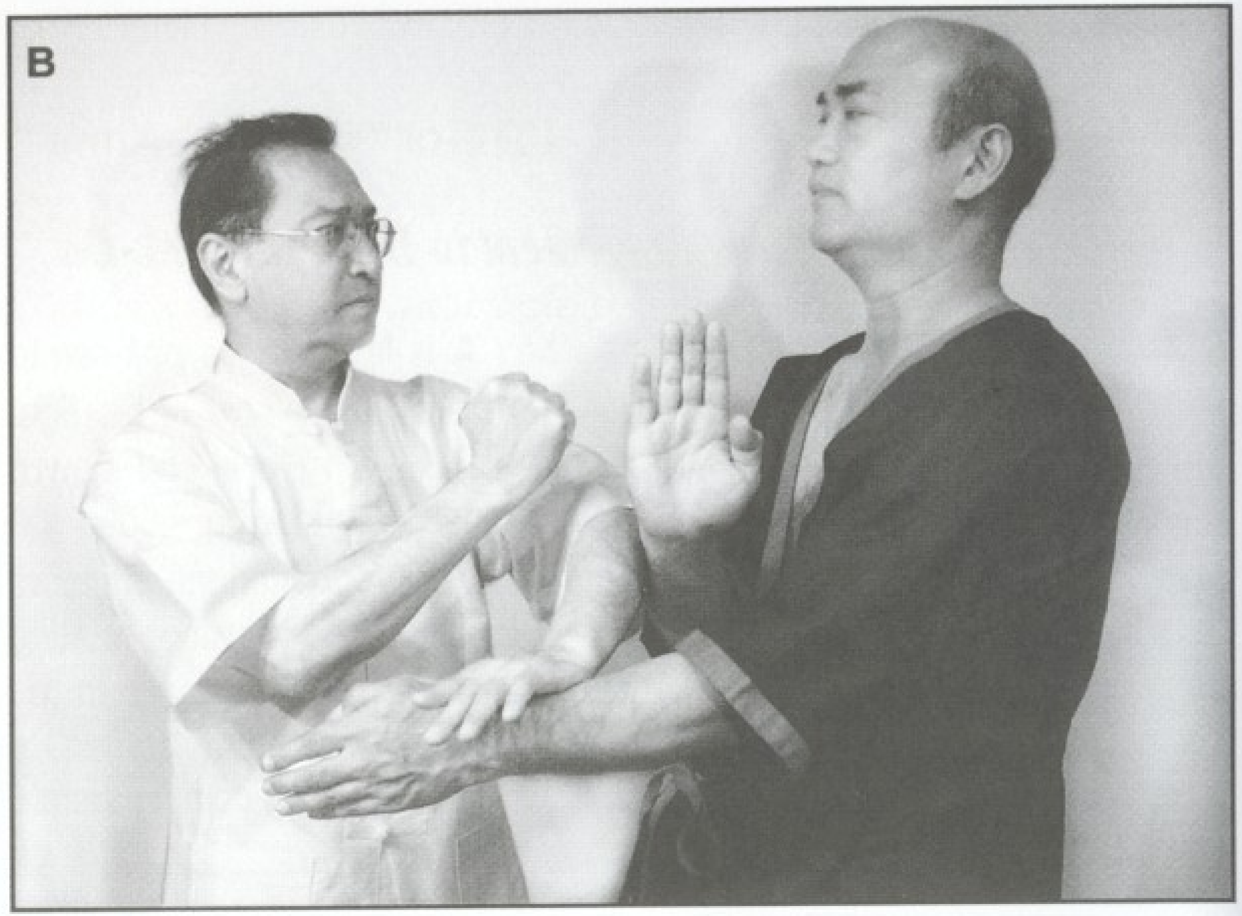


C

How to Counterattack?

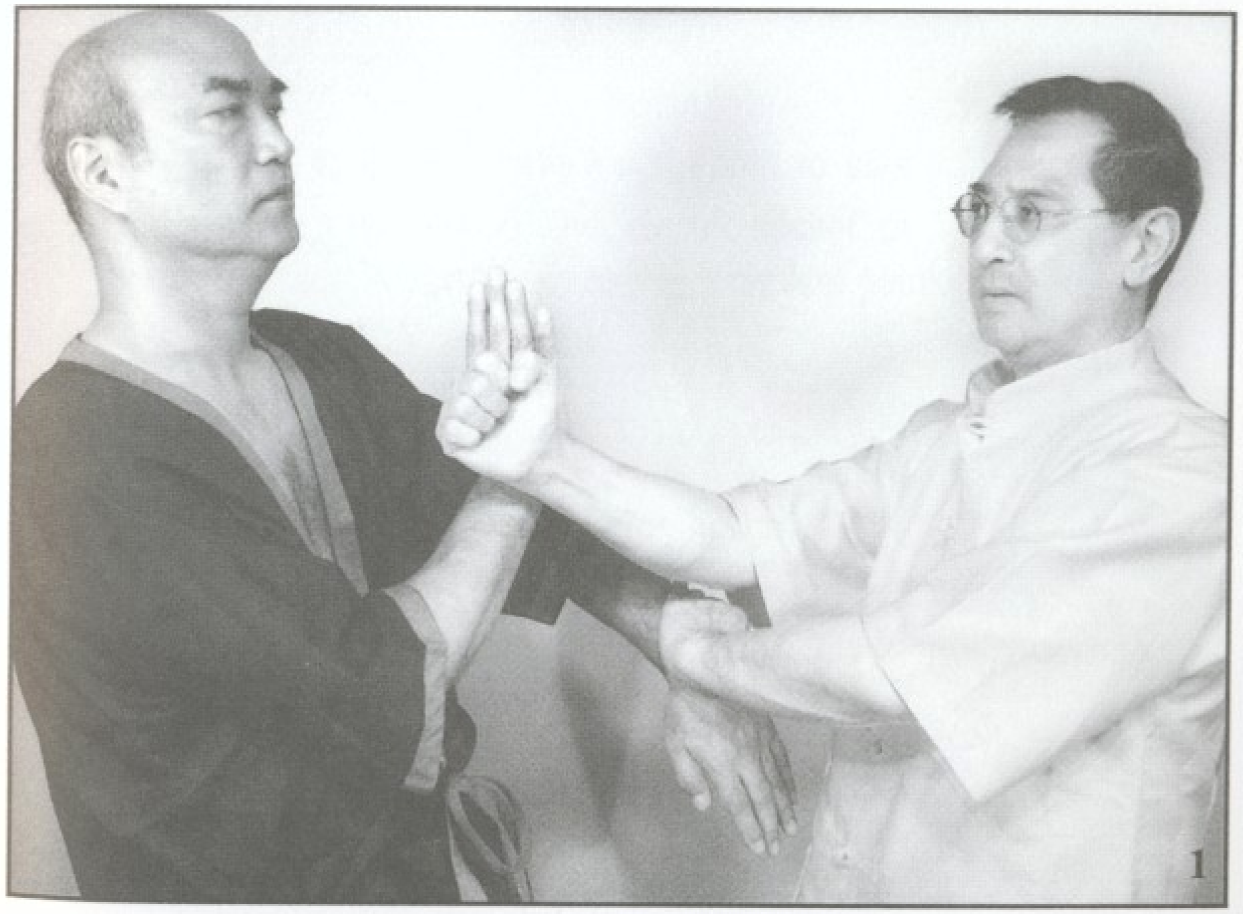
Pak-Jarn-Sau

(拍脾（肘）手 or "Joint-Slapping-hands")
(Alias: 拍脾脫臼手 or "Joint-dislocating Slapping-hands")

—— *Special counterattack technique to Deal with Pak-Da*

(* <u>Note: Pictures taken from opposite side</u>)

Diagram 1 — 2: Right after **B** has blocked **A**'s attacking punch, he immediately applies a *jut-sau* (窒手 or "jerking-hand") to grab down **A**'s hand. When **A**'s hand is being grabbed down, his elbow would be turned up simultaneously.



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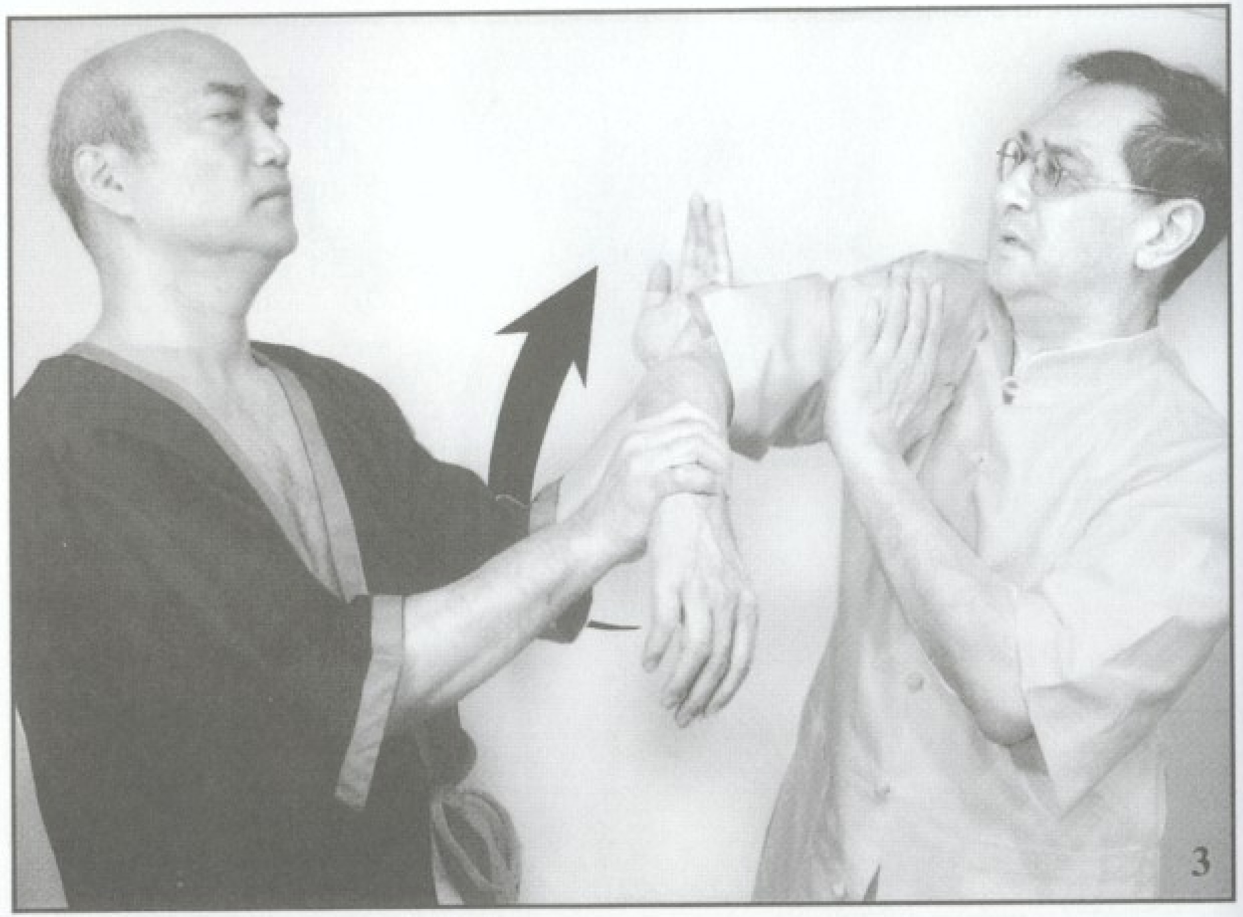
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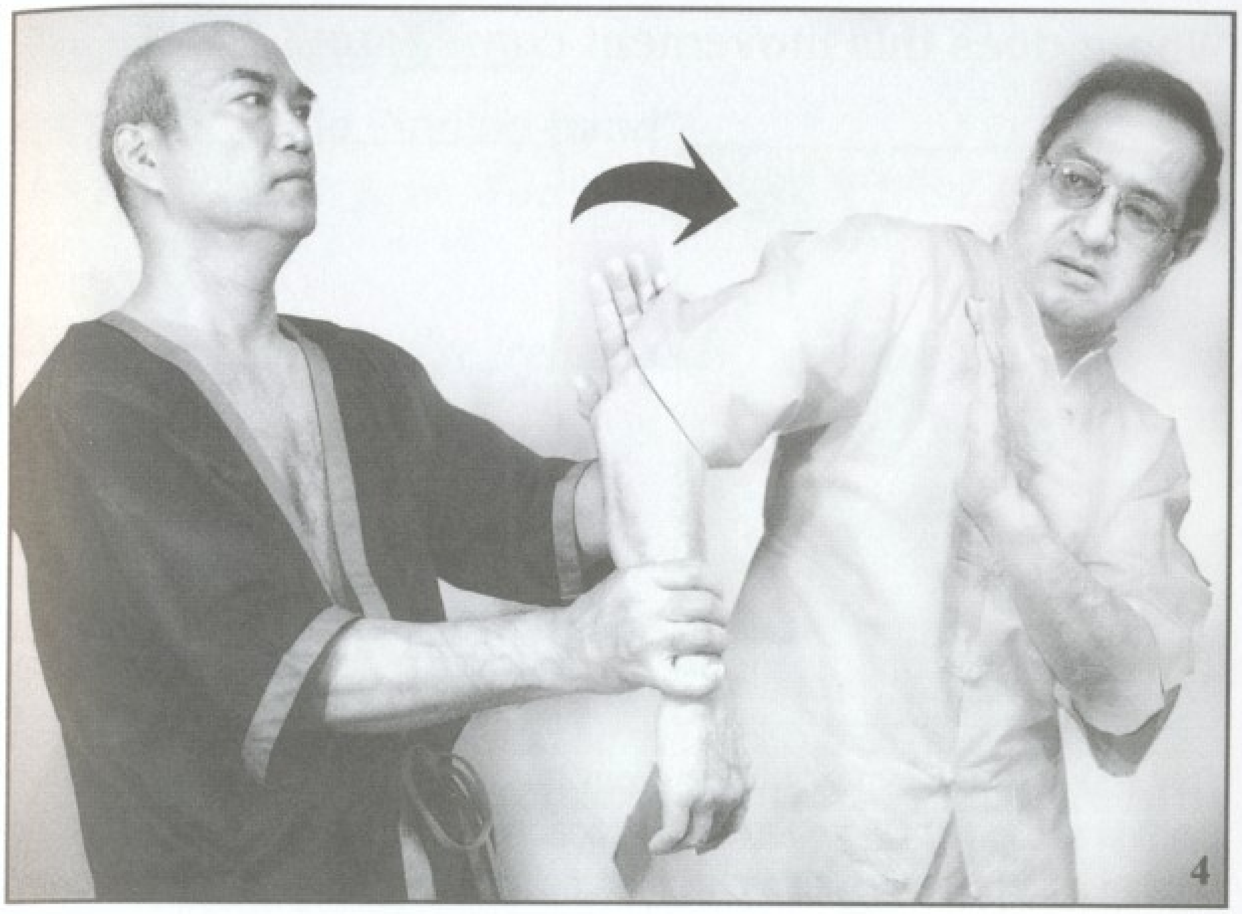
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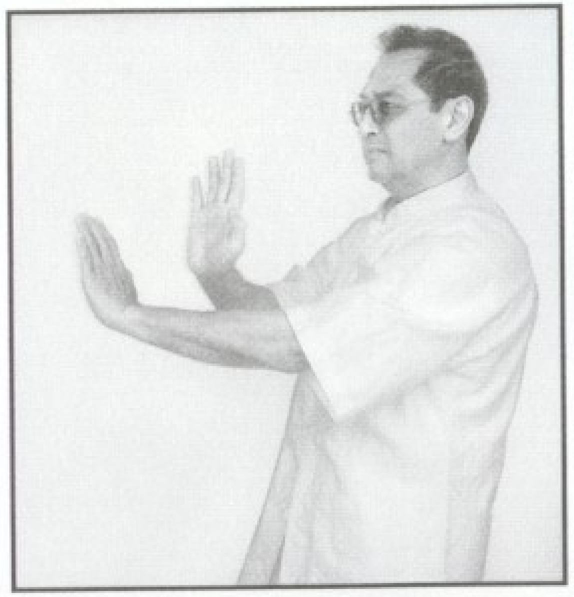
Diagram 3 — 4: B puts forth his strength to slap the most sensitive position under **A**'s right elbow (the "electric socket" or "funny bone"). This quick attack makes **A's** whole arm suddenly feel painful, just like getting an electric shock.

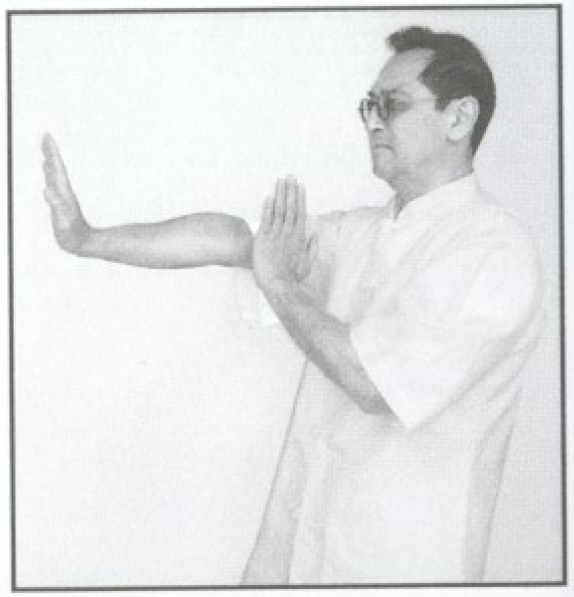
Taking this chance, **B** swiftly slaps his left palm downward while his right hand is still grabbing the wrist of **A**'s right arm. With **B's** two palms turning in opposite directions, this violent action immediately causes **A**'s arm-joint to dislocate.

Where does this movement come from?

The ***Pak-sau*** movements come from the three ***pak-sau*** sequences in the first section of *Chum-Kiu*. In practical applications, they can either be applied as a *pak-sau* with a punch at the same time as the first attacking movement in the Second Section of *Kuo-Sau* exercise. Or, if we move both of our arms together at the same time, this will be a joint dislocating technique as illustrated above.

Please also note that the ***"Lan-da"*** movement as illustrated in Pg. 67, is the movement from the three palm-strikes in the following sequences in *Chum-Kiu* as pictures below.





Jark Gum-Sau

(側撳手 or **"Side Pinning-hand")**

(Alias **側搴掌** ***Jark Ton-Cheung*** or **"Side Stamping-palm"**)

—— *Special Dissolve technique to Deal with Pak-Jarn-Sau*

Diagram A — B: When **B** applies a *jut-sau* (窒手 or "jerking-hand") to grab down **A**'s hand and tries to make a joint-dislocated action, **A** wastes no time in totally relaxing his whole arm then darts it out completely downwards; softly but quickly with the stamping power from his palm.

(Please note that when doing the Side Pinning-hand, there is not any power exerted from the arm. All of the pinning force should be exerted directly from the root of the palm. The action of the arm is very much the same as an eel that is being grabbed. The eel would not tighten up its body but keep on turning and softening its body alternately so the grabber cannot tightly grab hold of any fixed target of its body. The eel can therefore get rid of the grabbing easily. This is actually the way a WingTsun practitioner applied in this ton-cheung movement. The motto of "**Yee-Yau-Chai-Kong**" (以柔制剛) or "applying flexible power to overcome rigid power".)*

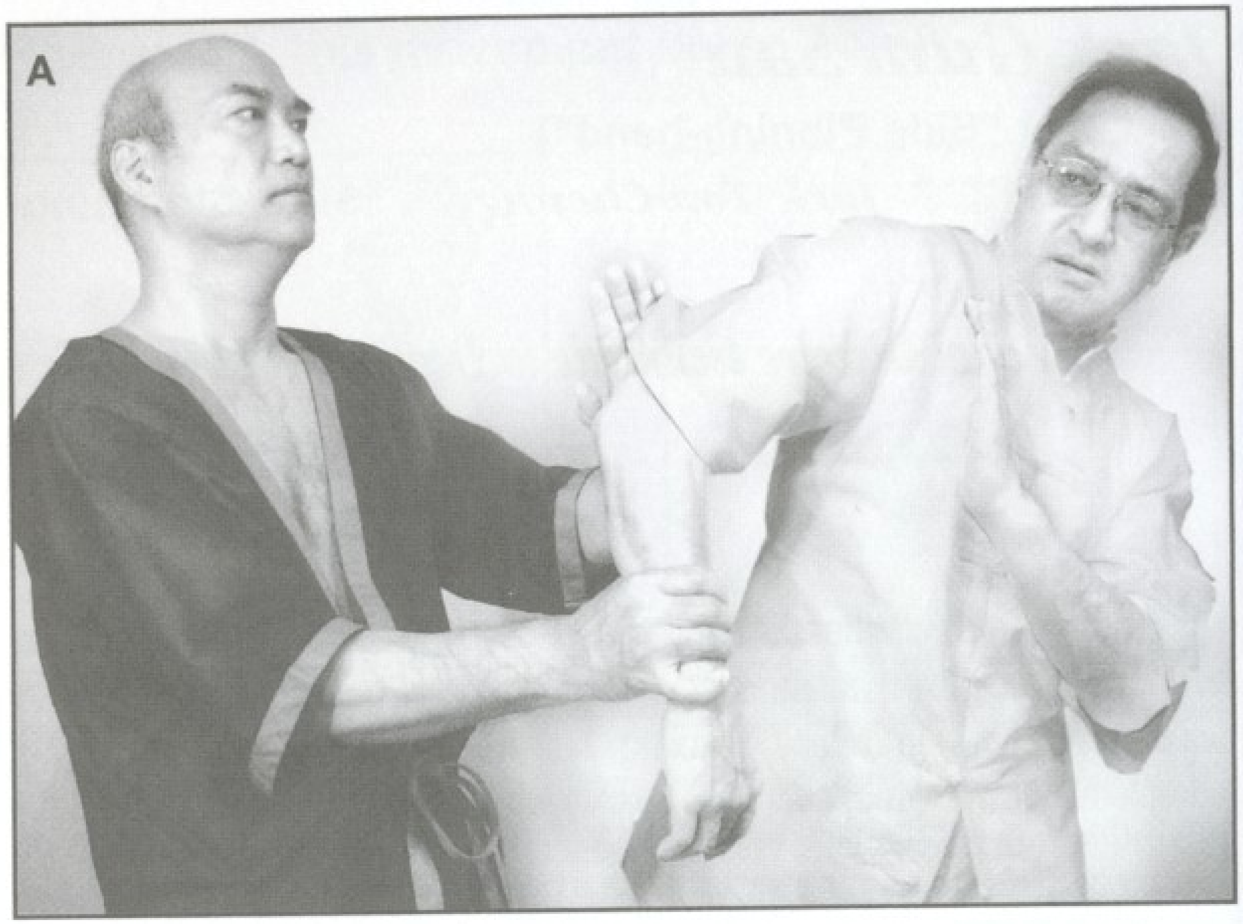


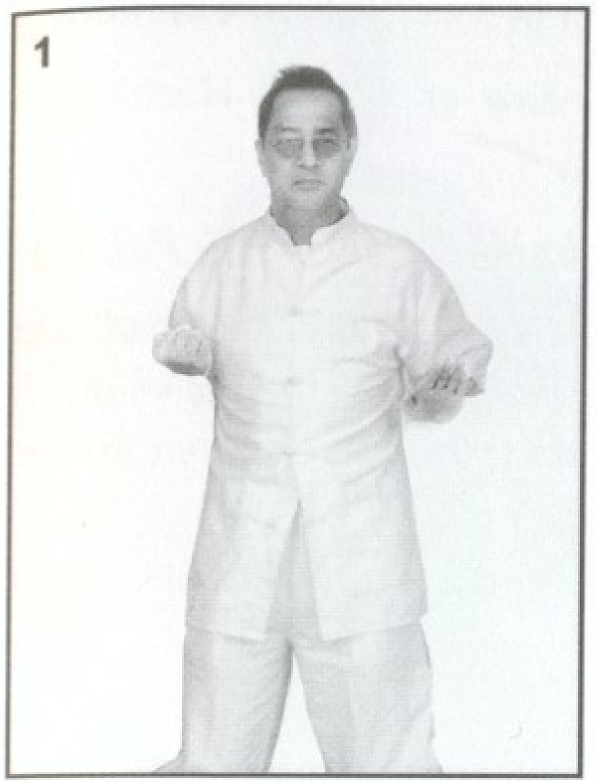
Diagram C — D: Almost simultaneously as **A** is straightening his right arm, he makes a wide side-step to charge deep into **B**'s stance. This counterattack movement is extremely violent that he does not merely dissolve the grab but hits **B** with a powerful strike.

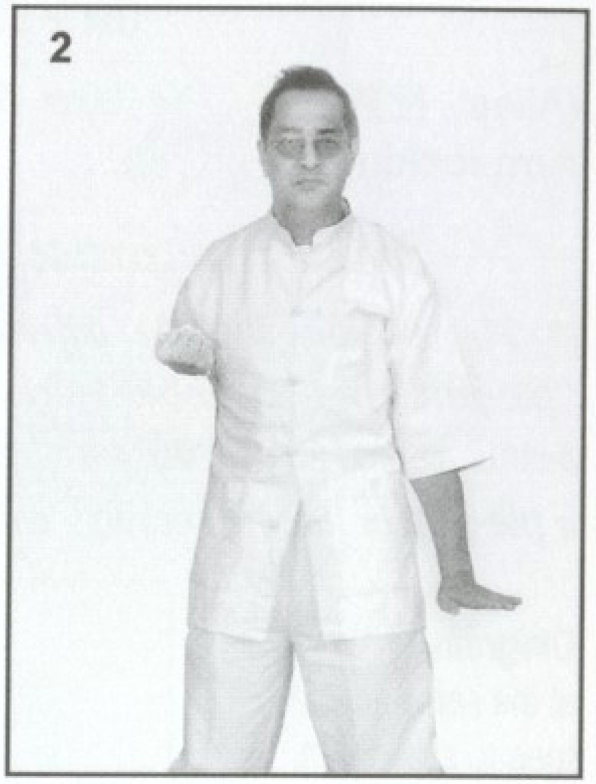
Bok-Da (膊打 or "Shoulder-strike")

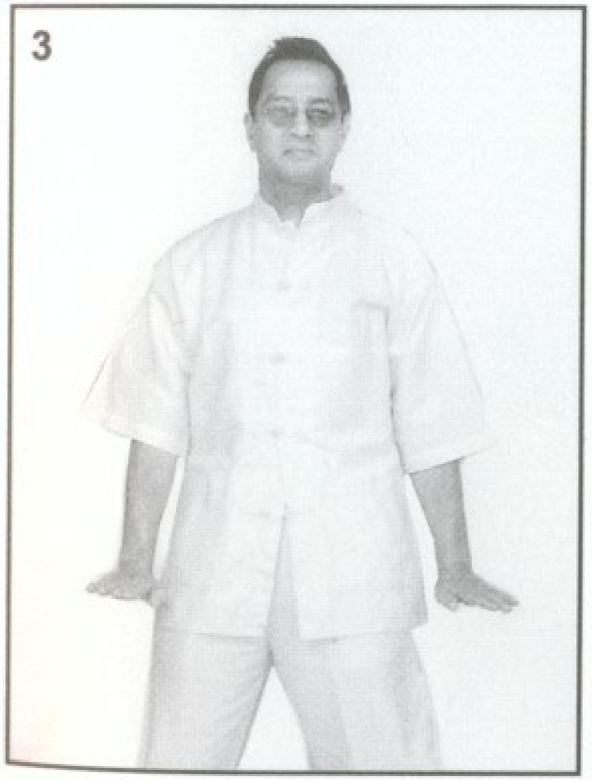
—— *A unique attacking movement of the shoulder*

*(✻ The Stamping-palm movement, when combined with a side step, can become an effective counterattacking technique when facing such a situation. The "**bok-da**" movement is actually a combination of the side downward-palm in Siu-Nim-Tau set with sideward step in footwork. Traditionally, footwork was regarded as the top secret in Wing Chun. This is the main reason that not many WC people had learnt much of it. However, the Leung Ting WingTsun system has been improved a lot since we no longer live in the 19th century and WingTsun need not be treated like a top-secret style to fight against the Ching Government. Besides, there is no longer a Ching Emperor anyway!)*

Where do these movements come from?







The Side Pinning-hand or ***Jark Gum-sau*** movement as applied here is a movement from the middle section of *Siu-Nim-Tau* set. The original name of these sequences is called "***Jor-Yau Gum-sau***" (左右撳手) or "**Left & Right Pinning hands**"; whereas they also bear another name as the "*Jor-Yau Ton-cheung*" (左右揿掌) or "Left & Right Stamping-palms".

Lan-Sau Pie-Jarn

(攔手批䏶（肘）or "Elbow-Hacking")

(Alias: 批䏶鎖手 ***Pie-Jarn Saw-Sau*** or "Elbow-Hacking & Arm-locking")

—— Special counterattack technique to Deal with Pak-Da

(Please distinguish the different meaning between "lan-sau" and "pie-jarn". **Lan-sau** or bar-arm is the "**posture**" of the arm, in which it is bent at an angle of 90°. Meanwhile, we utilize the **lan-sau** posture to make a **pie-jarn** or "**elbow-hacking**" movement.)*

Diagram 1: Almost at the same time **A** tries to straighten his right arm and starts to charge in with a shoulder-strike to counter attack **B**, **B** turns his upper body towards the back of **A** immediately. At the same time he uses the right *lan-sau* (攔手) or "bar-arm" to launch a *pie-jarn* (批肘) action to attack **A** on the lower part of the back.

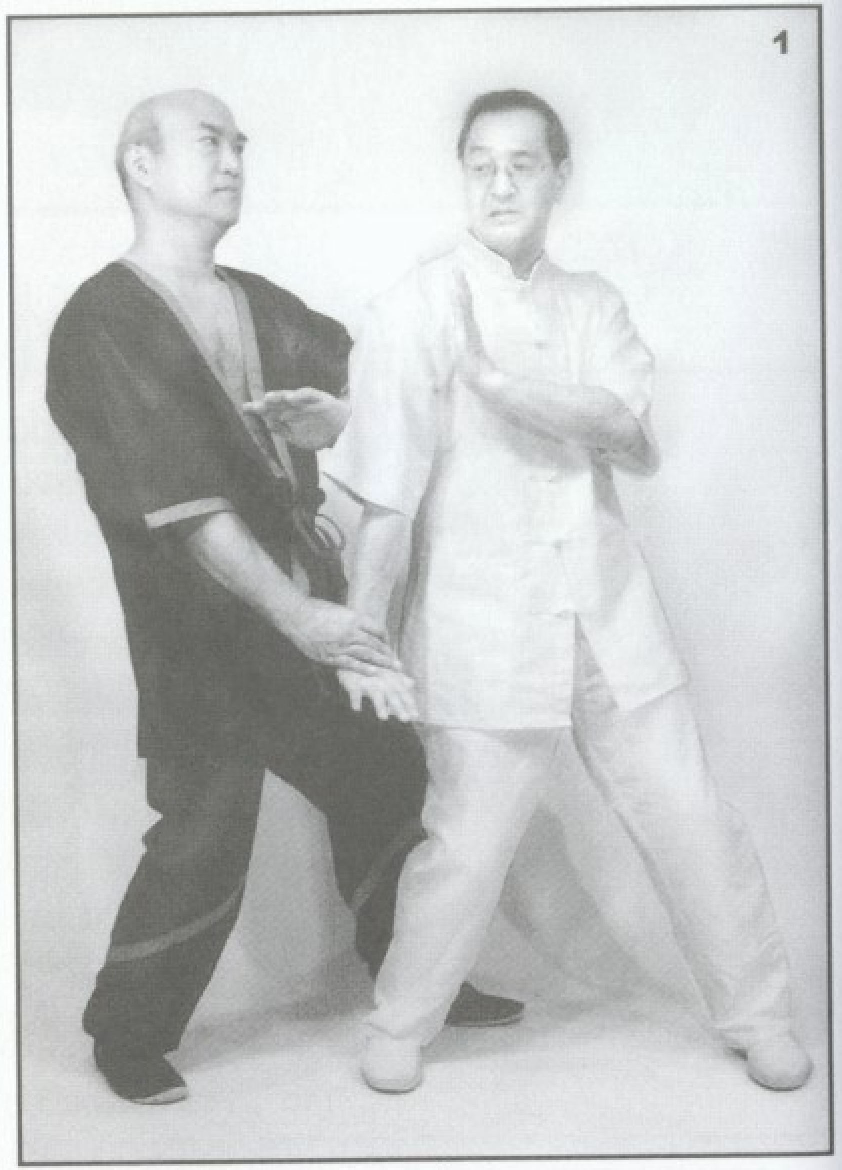


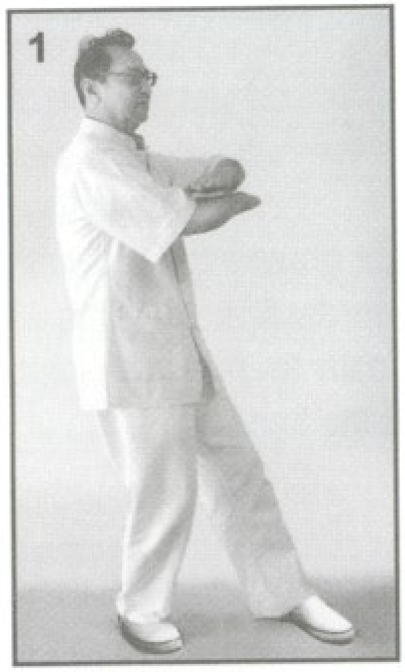
Diagram 2: Right after that, **B** swiftly lifts up his right grappling hand, with a very strong smacking action of his left hand towards **A**'s arm-joint, **B** soon applies an arm-lock. This causes extreme pain to **A's** arm-joint, being twisted right after being hit at the lower part of the back.

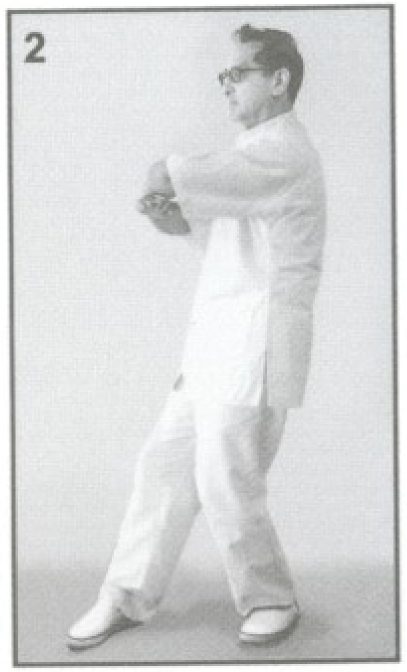
Where do these movements come from?

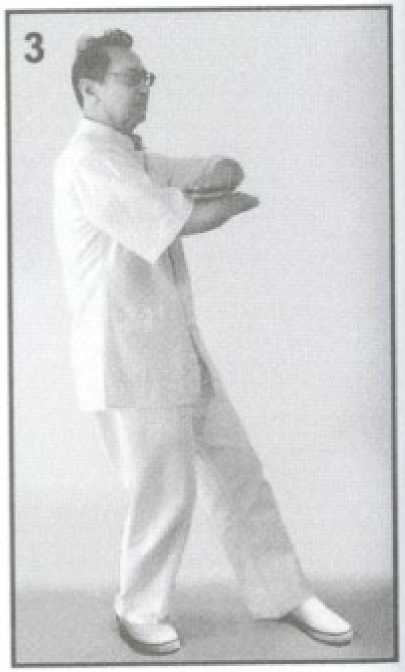
The ***Lan-sau Pie-jarn*** or "**Bar-arm hacking elbow-strike**" actually is derived from the three "**Turning *Lan-sau***" movements in the first section of *Chum-Kiu*.

Please pay attention that when doing the *lan-sau* with turns, it is not the upper body that causes the turning, rather it is the lower part that turns the body.

Also note that we must firstly turn on the center of one sole, *(not the heel or the tip-toes)* for example, if we want to turn to the left side, it should be the left foot that turns firstly to the left. Until the whole body weight is transferred from the center to the right leg, then, at the end of the turn, the right knee turns to the left side at an angle of 15° so as to close the gap and lock up the knees not to make the stance move any more. At this moment, both feet are parallel to each other at an angle of 45°. In this way, we would not feel unbalanced due to the momentum formed by quick turning that forces our upper body to continue turning at the time we stop suddenly.







Juen-Sun Hau Gum-Sau

(轉身後撳手 or **"Turning with a Backward Pinning-hand")**

—— ***A unique counter when being arm-locked from behind***

(* **Note: Pictures below taken from opposite side**)

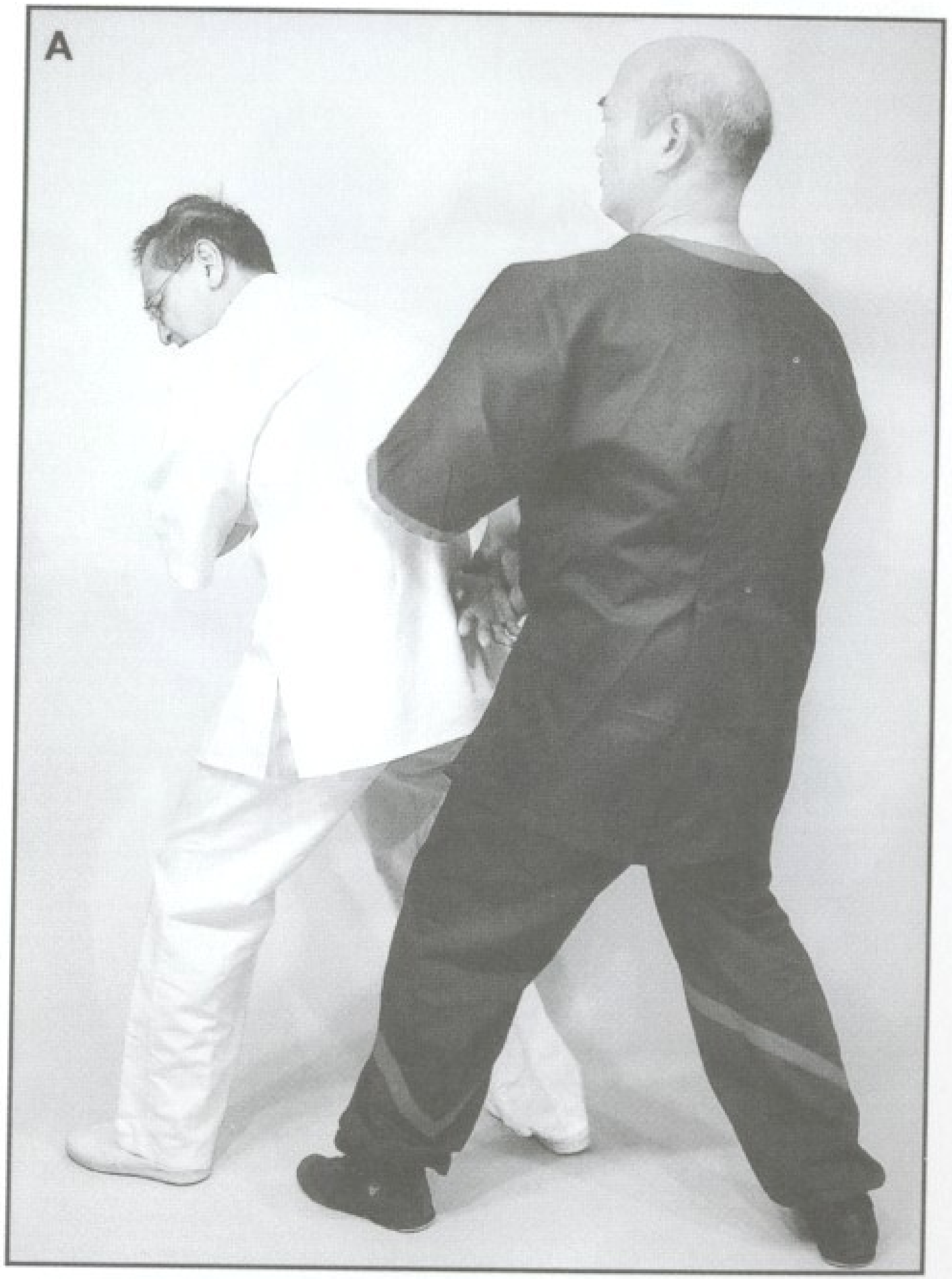
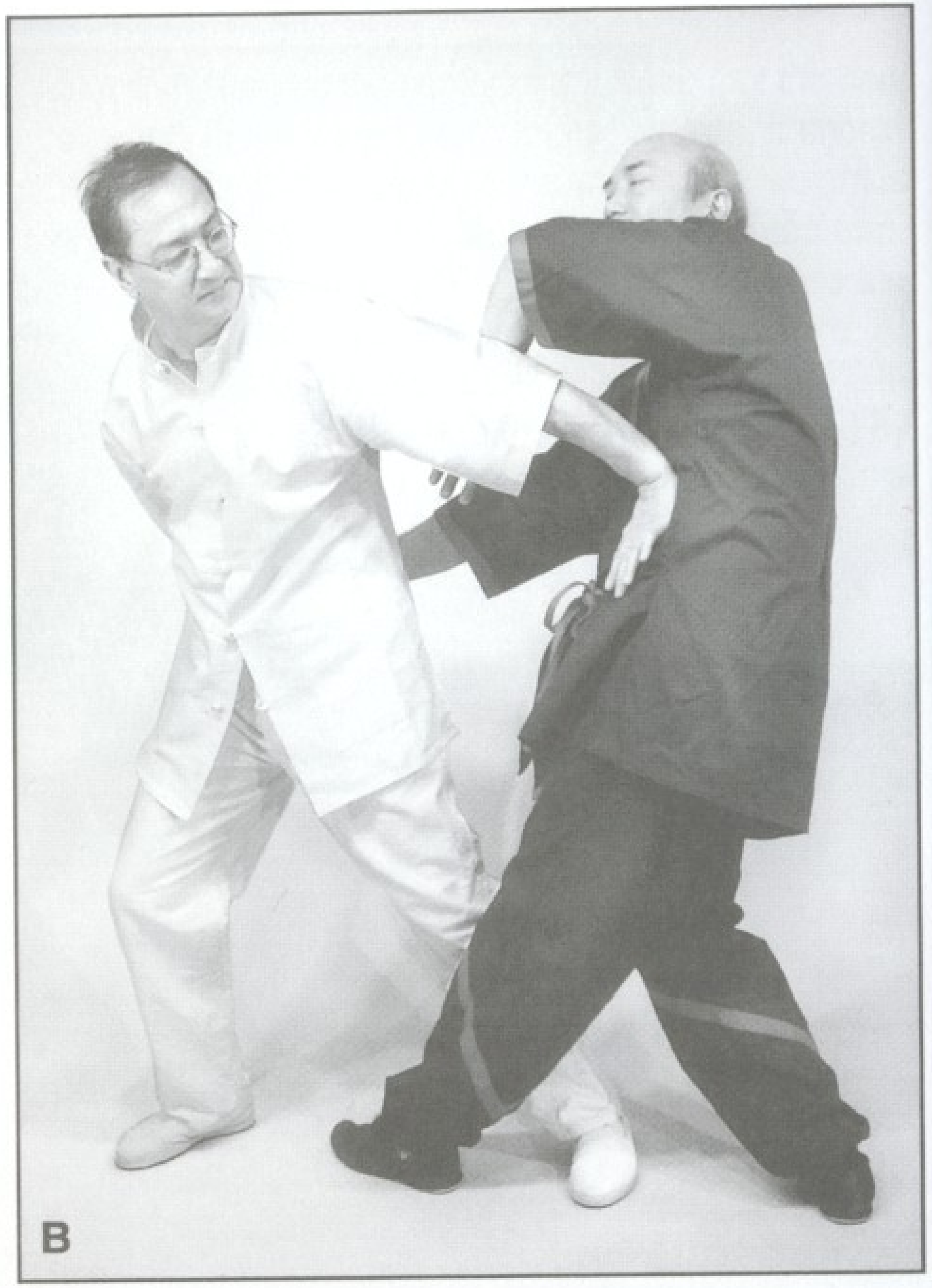
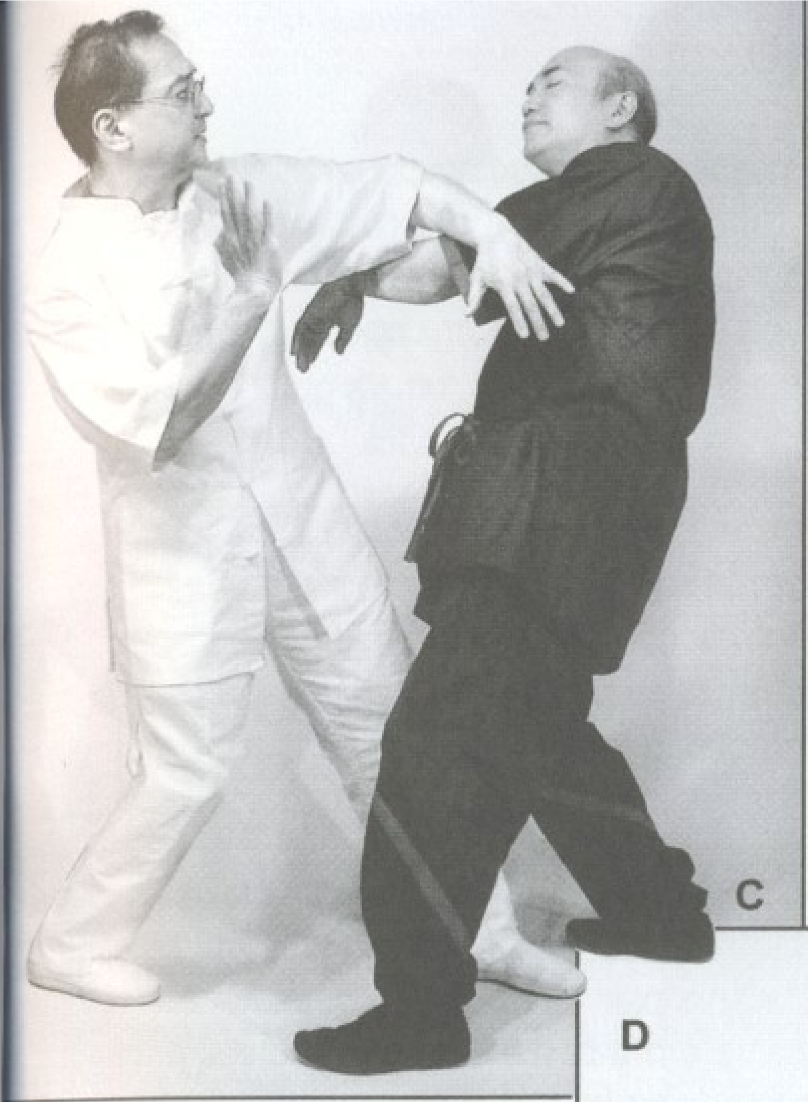


Diagram A — B: While the left arm of **A** is locked and is being twisted to the back, he all of a sudden turns his back totally towards **B.** Then **A** quickly inserts his right leg in between **B's** two legs and swiftly strikes upward and backward, his right arm forming a *hau gum-sau* (後撳手) to attack **B's** last rib (alias "short rib" or "floating rib").

As this is a surprised attack, **B** does not realizes that **A** can suddenly give up his resistance against him by turning his back completely towards him and attack him heavily with a backward palm-strike to his weakest position. This unusual action astonishes **B.** Unconsciously, as he does not want to be hurt by **A**'s palm-strike, he has to free **A**'s arm by drawing back a step thereby avoiding **A**'s palm-strike.



B



C

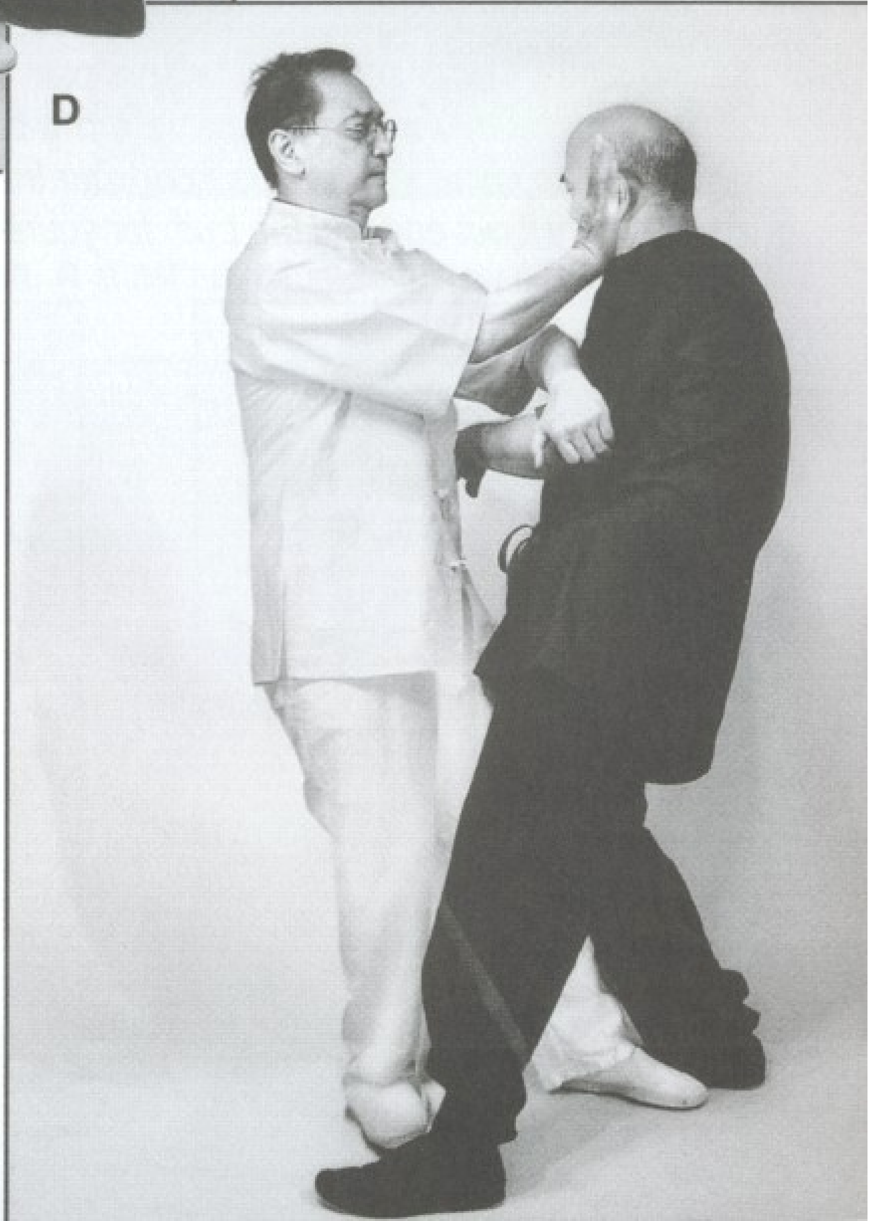
Lan-Da

(攔打 or "Bar-arm with Palm-strike")

Diagram C — D: A immediately applies a *lan-sau* (攔手) to block **B**'s arms and prevent him from doing any destructive action by pressing down the elbow of his left arm. As **B** is at a position that his left ear is facing the frontal part of **A**,

Consequently **A** attacks **B's** ear with a heavy palm-strike. The air-pressure caused by the force of this palm-strike is so severe that it can cause **B's** eardrum to burst. Such an attack is extremely painful and can result in deafness.

(Please refer to Pg. 56 & Pg. 68 about the explanation of the origin of these movements.)



D

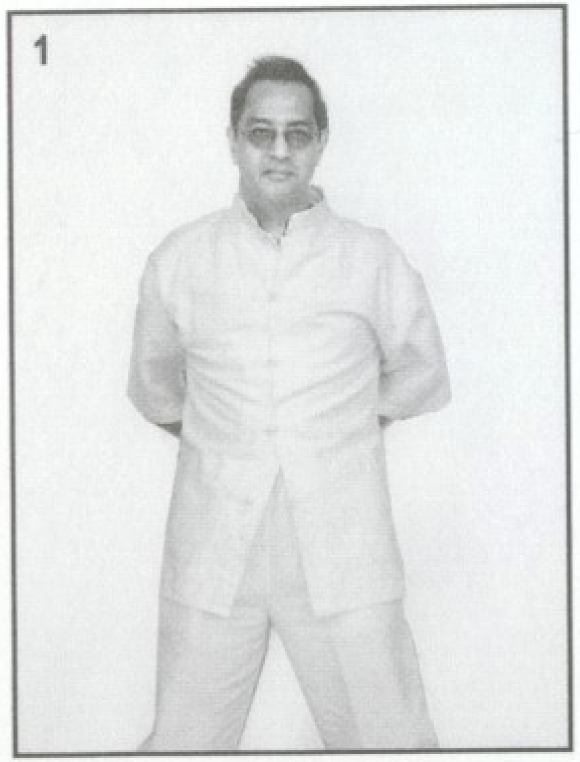
Where do these movements come from?

The ***Hau Gum-sau*** （後撳手） or "**Backward Pinning-hand**" movement comes from the middle section of the ***Siu-Nim-Tau*** set. In the set, both of the hands, after performing the left-&-right *Gum-sau* movements, move along the waist to the back, then strike outward-downwards.

Please note that in the Second Section of *Chi-Sau* training, we place emphasis on the applications of the movements in the middle section of Siu-Nim-Tau. In fact, all these movements, other than the so-called "developing your strength" or "practicing your striking power", consist of different functions in application.

The truth is, your opponent would never be that stupid to crouch beside your waist and let you hit him on the head. Nor he would hug you from behind and let you strike him with a pair of backward pinning-hands! *(Even if he really hugs you from behind with full strength, you still have no chance to insert your hands from your front to your back to strike him anyway! Try it out and find the truth for yourself.)*

1



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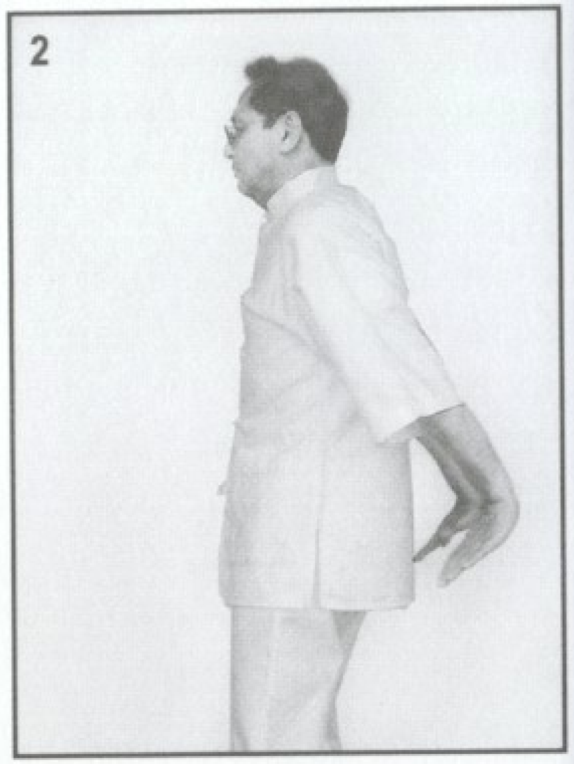
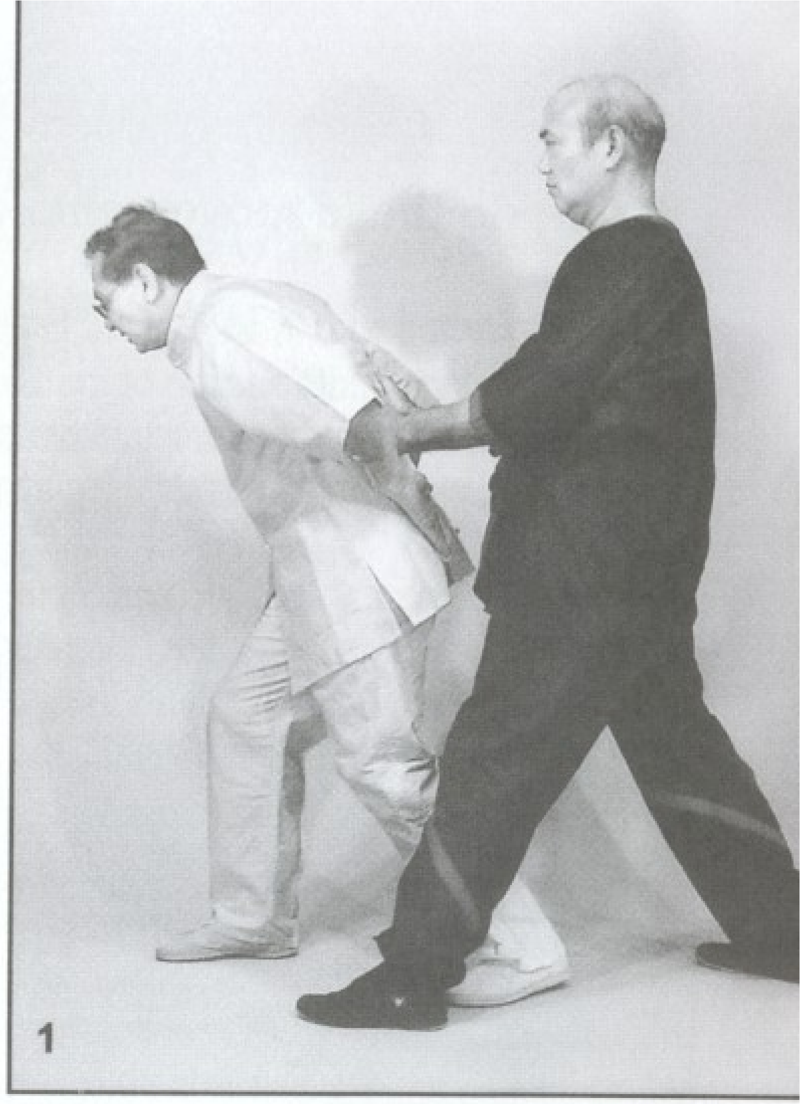


Countering the Back Gum-sau Attack ——

Chin Gum-Sau

(前撳手 or " Frontal Pinning-hand")

Diagram 1 — 2:
When **B** discovers that **A** intends to launch the *hau gum-sau* to surprise attack him, he wastes no time in turning both hands up onto the arms of **A**. At the same time, he strikes both the two hands downward to hit **A** at his lower back on the kidneys.
As this is a very weak position, **A** is not just hit away but seriously hurt by **B**.



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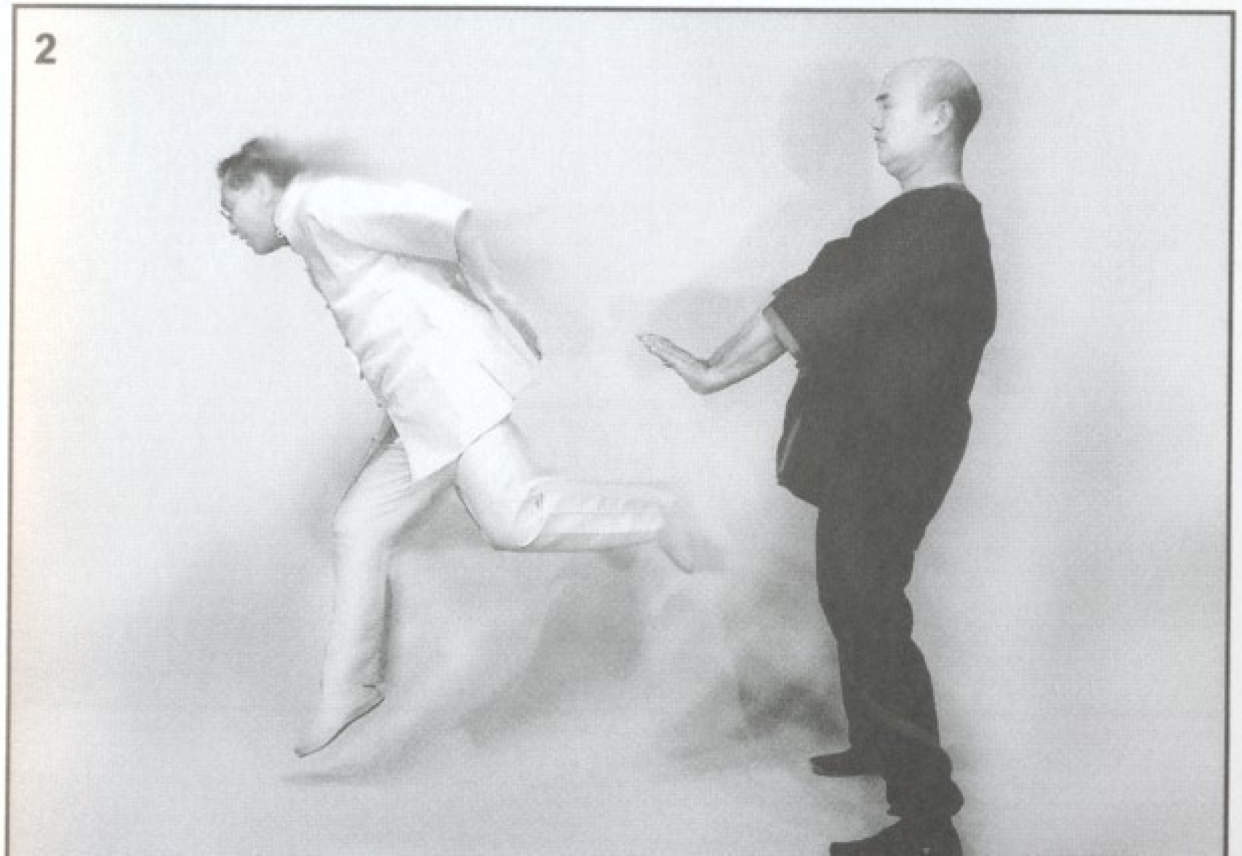
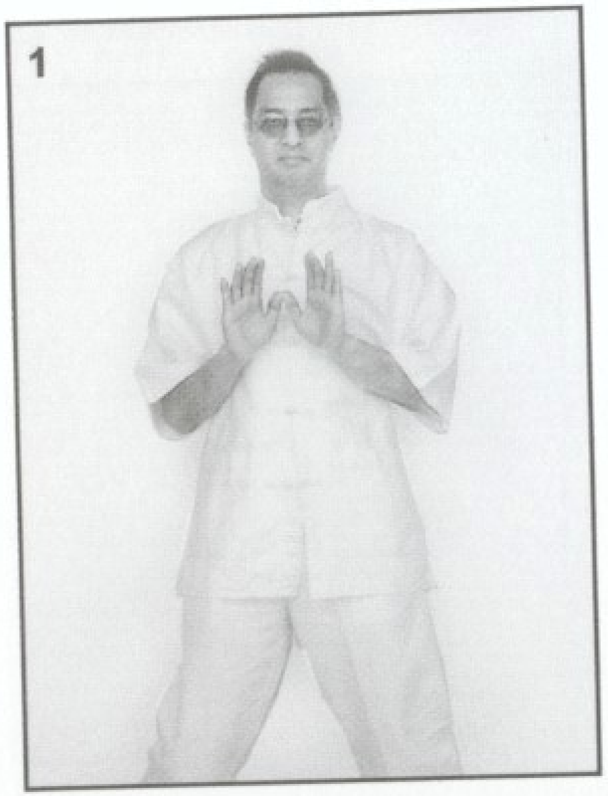


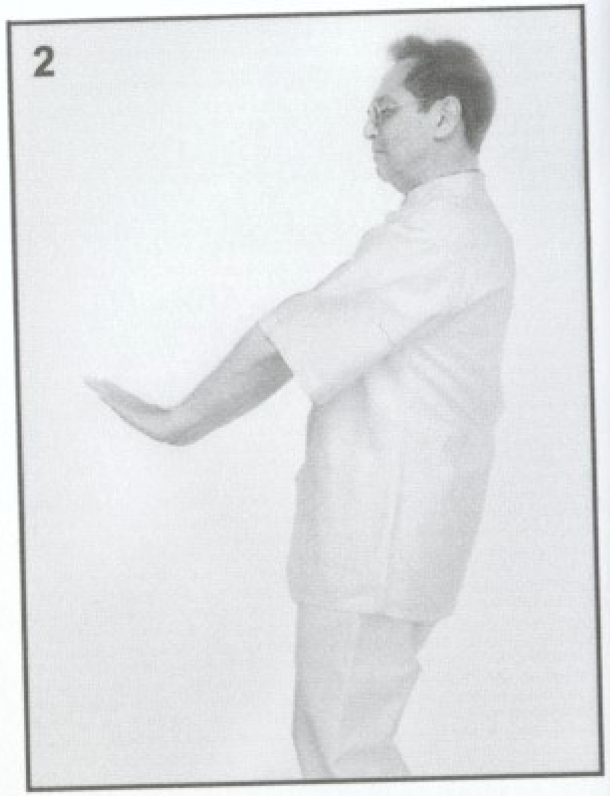
Where do these movements come from?

The ***Chin Gum-Sau*** (前撳手) or **"Frontal Pinning hands"** movement comes from the middle section of the Siu-Nim-Tau set. Right after doing the backward pinning hands, we move our hands back to the chest and then strike downward along a sloping angle.

What a coincidence that in application it is the frontal pinning hands which are used to counter the backward pinning hands. Could it be by specially arranged intention that the frontal pinning hands are put right after the backward pinning hands in *Siu-Nim-Tau* when our founder figured out this set?

No one knows!



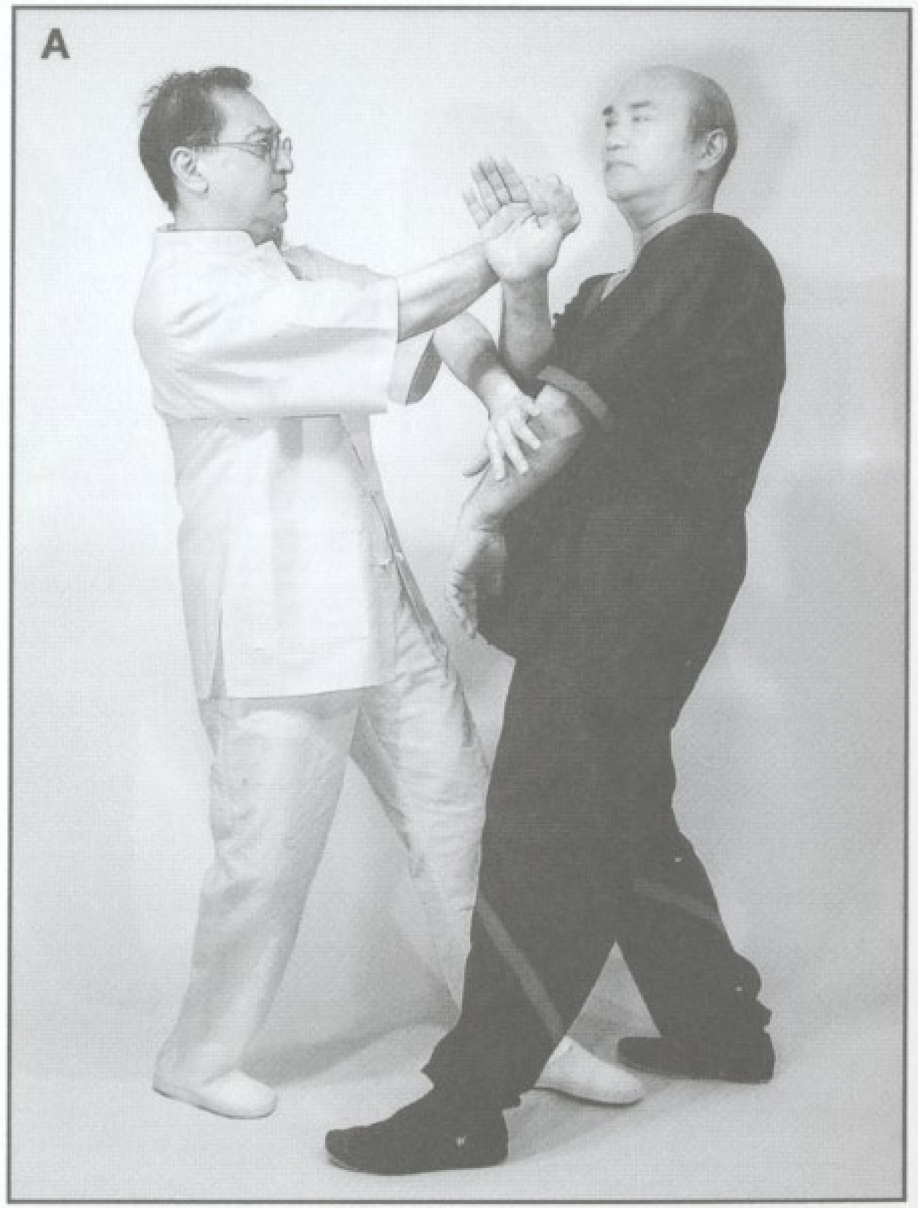


Tui-Ma Wu-Sau

(退馬護手 or "Withdrawing Step with Protective-arm")

—— ***to dissolve a Lan-da attack***

Diagram A — B: While **A** is launching a straight punch at **B's** face, **B** wastes no time in taking a step backward so as to leave a bit more room for defending. At nearly the same time, he rotates his right hand upward with a *kwun-sau* movement. It soon becomes a *wu-sau* (護手) or "protective-arm" which defends him from being hit by **A**'s punch.



—— to counter attack with ——

Shang Com-na Sut

(雙擒拿摔 or "Double Grappling-hand Throw")

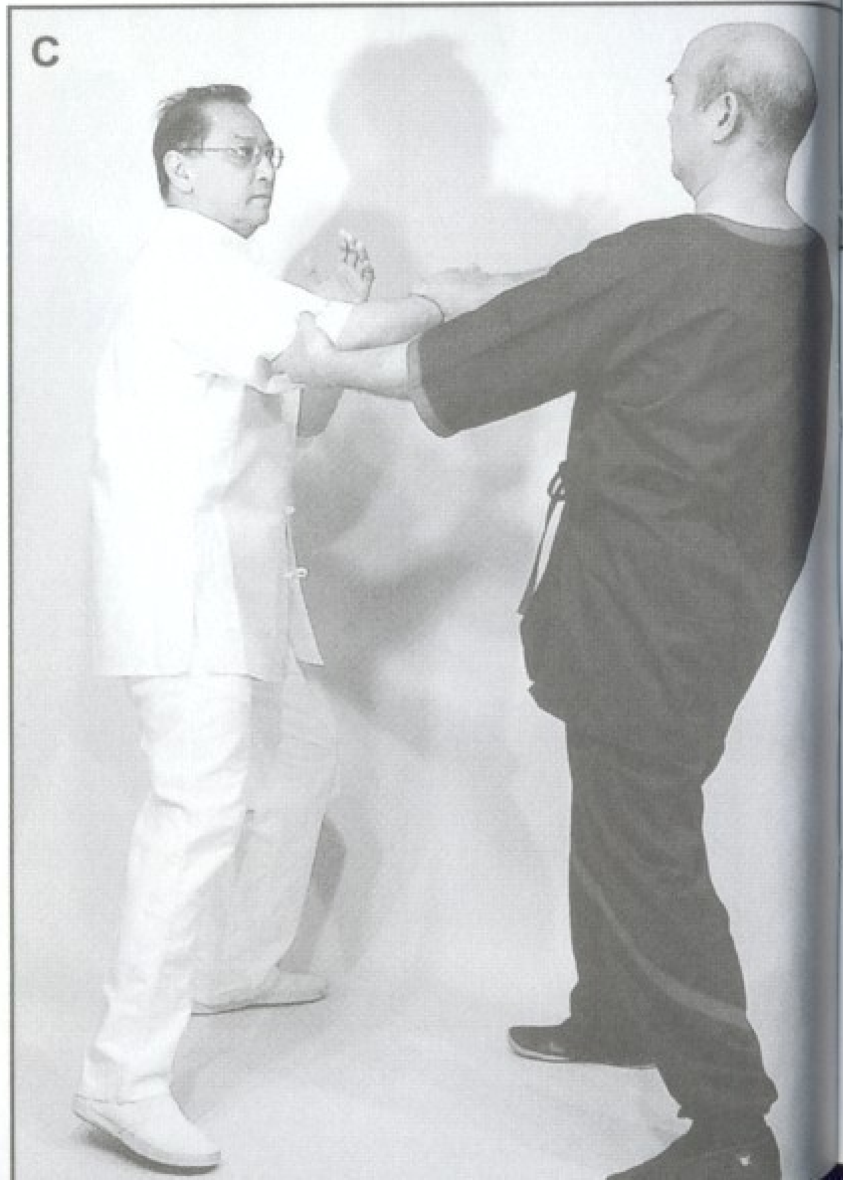


Diagram C: After **B** has blocked the thrusting punch launched by **A**, he quickly grapples **B**'s right arm at the wrist and the elbow.

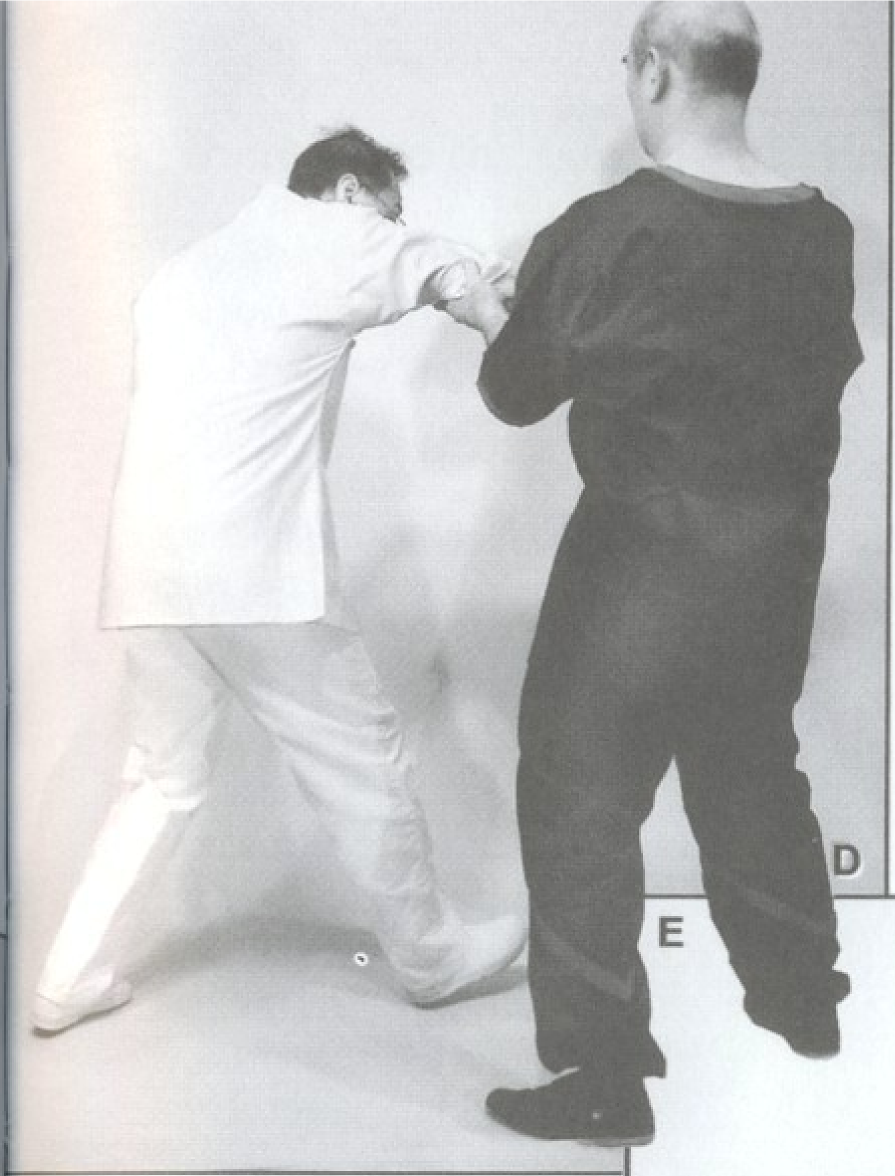
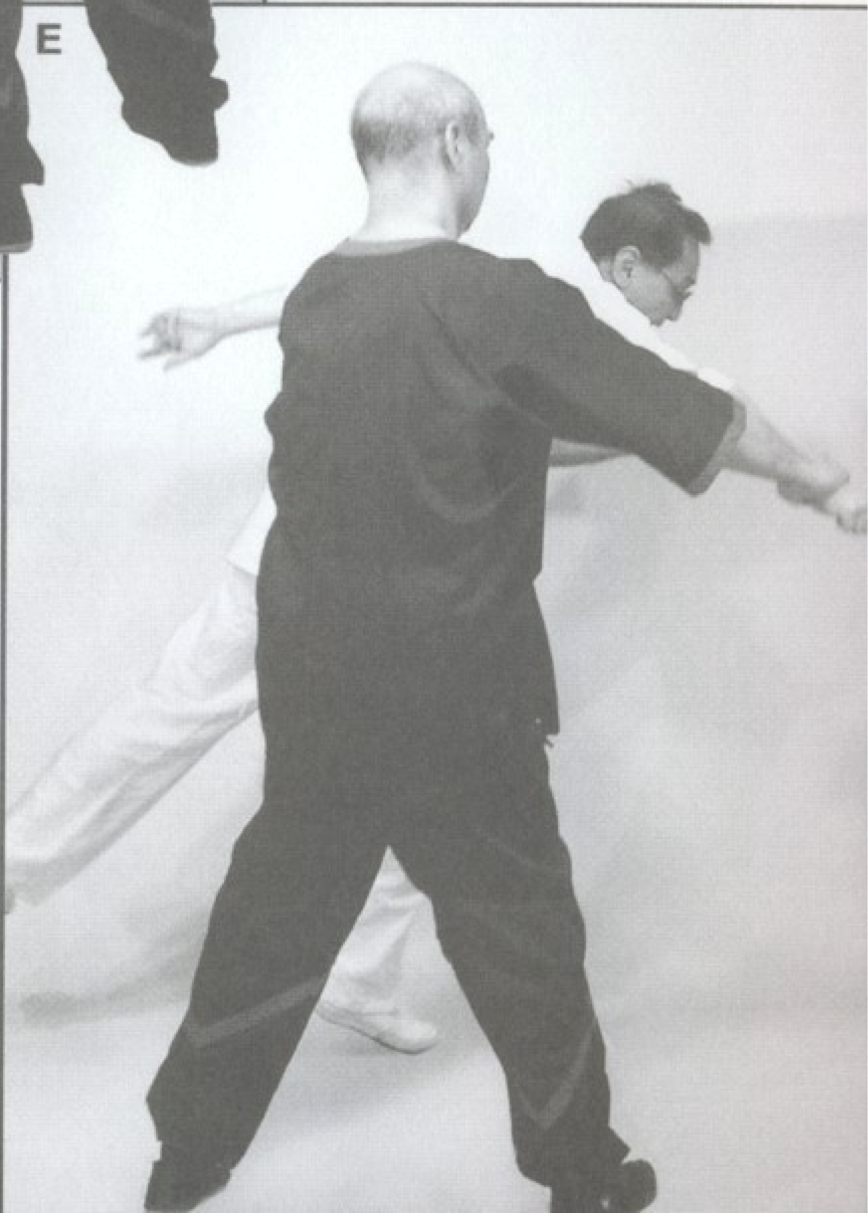


Diagram D — E: Almost simultaneously, he turns his stance speedily from his left to right side. This high speed shift suddenly creates **A** an powerful centrifugal force.



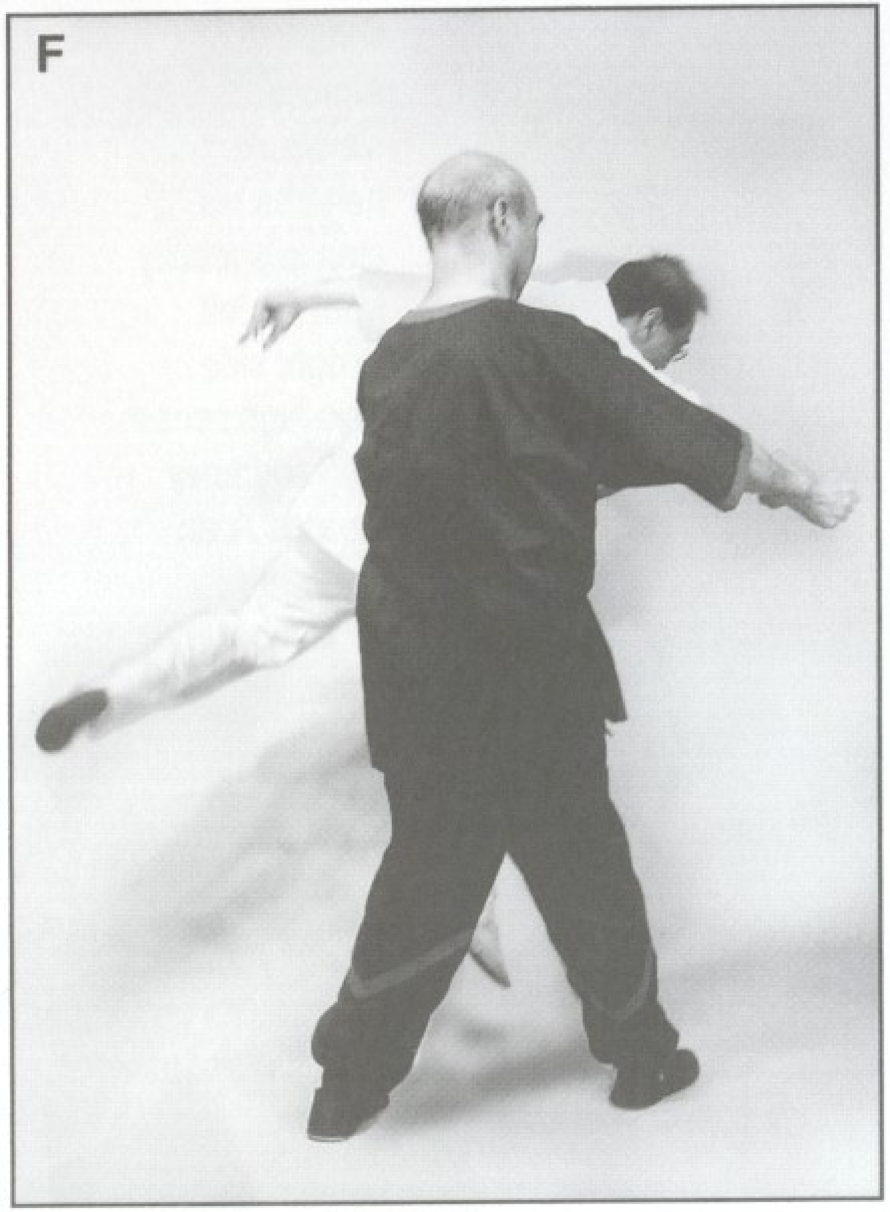
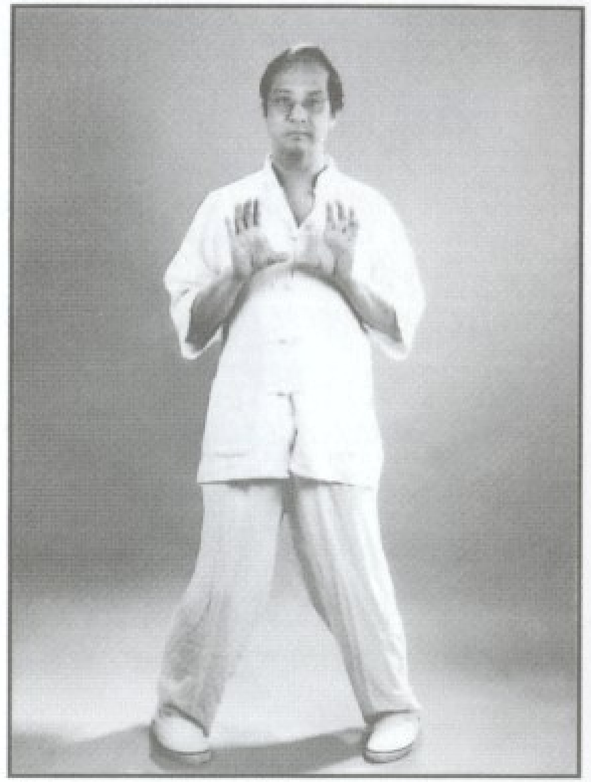
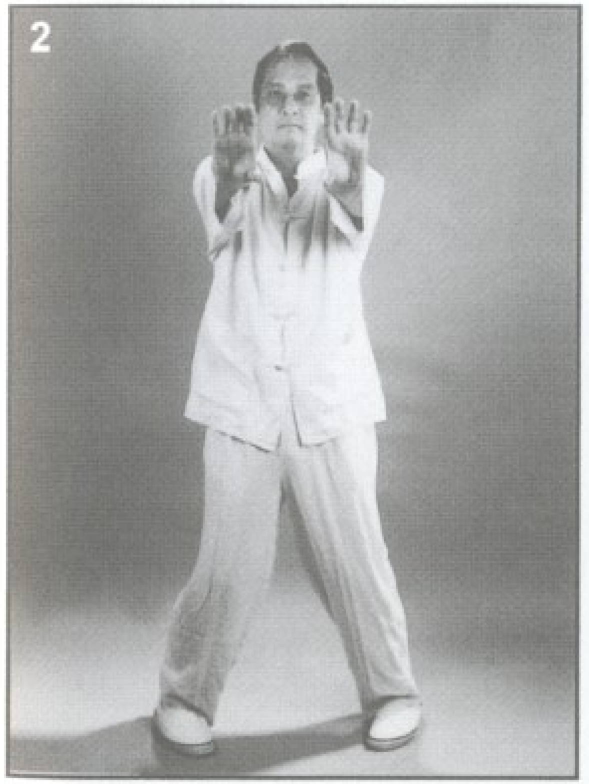


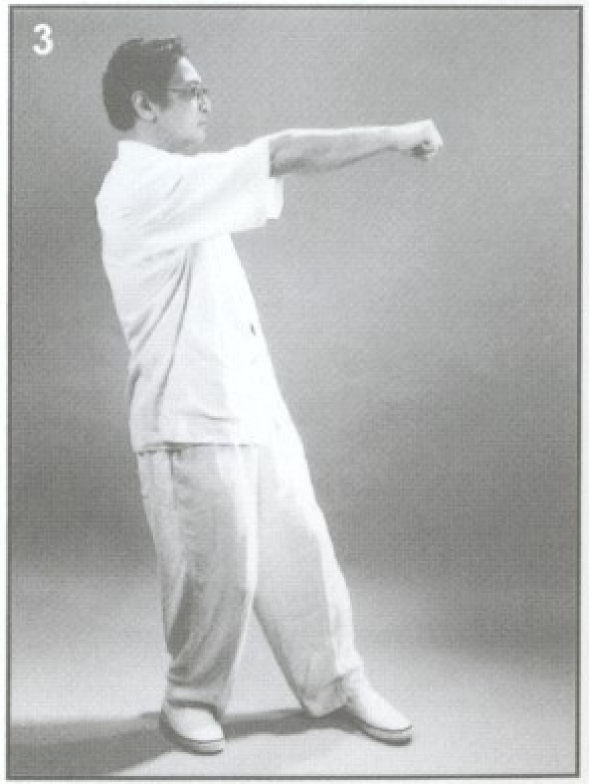
Diagram F: A is therefore thrown several feet away by **B** without any resistance.

Where does the *Shang Com-na Sut* come from?

The ***Shang Com-na Sut*** （雙擒拿摔）or **"Double Grappling-hand Throw"** movement actually comes from the last section of the Biu-Tze set. Firstly we begin with the *Shang Com-na Sau* （雙擒拿手）or "Double Grappling-hands" in which we extend both of our hands in a claw-like shape. Next, once our arms are totally straightened we perform the grabbing movement. Lastly, we perform a stance turn to one side (left or right), and use the momentum of the turn to cause the throwing movement. Please note that it is not our upper body that creates the turning force; it is the legs which cause the whole body to turn to the side at a 90° angle.







Lok-Yip Bo

(落葉步 or "Falling-leaf Steps"; alias *Tsui-Fung Bo* 隨風步 or "Go-with-the-wind Steps")

—— *A unique footwork to dissolve the throwing movement*

(Notice: The Lok-yip Bo, alias "Tsui-fung Bo", is a special technique in WingTsun footwork. They are actually passive steps combined with different steps; such as forward, backward or sideward steps, etc., to move according to the directions where the opponent is throwing. Therefore, it is actually "not" the WingTsun practitioner himself who chooses the direction and heading. It all depends on the intention of the opponent. The purpose of these movements is for the practitioner to move like a piece of falling-leaf, when it has dried-up and fallen from the tree. It rolls up and goes in any direction where the wind blows. This is actually one of the most advanced principles known as "Changing according to the change of the enemy" or 隨敵之變而變 in Chinese.)

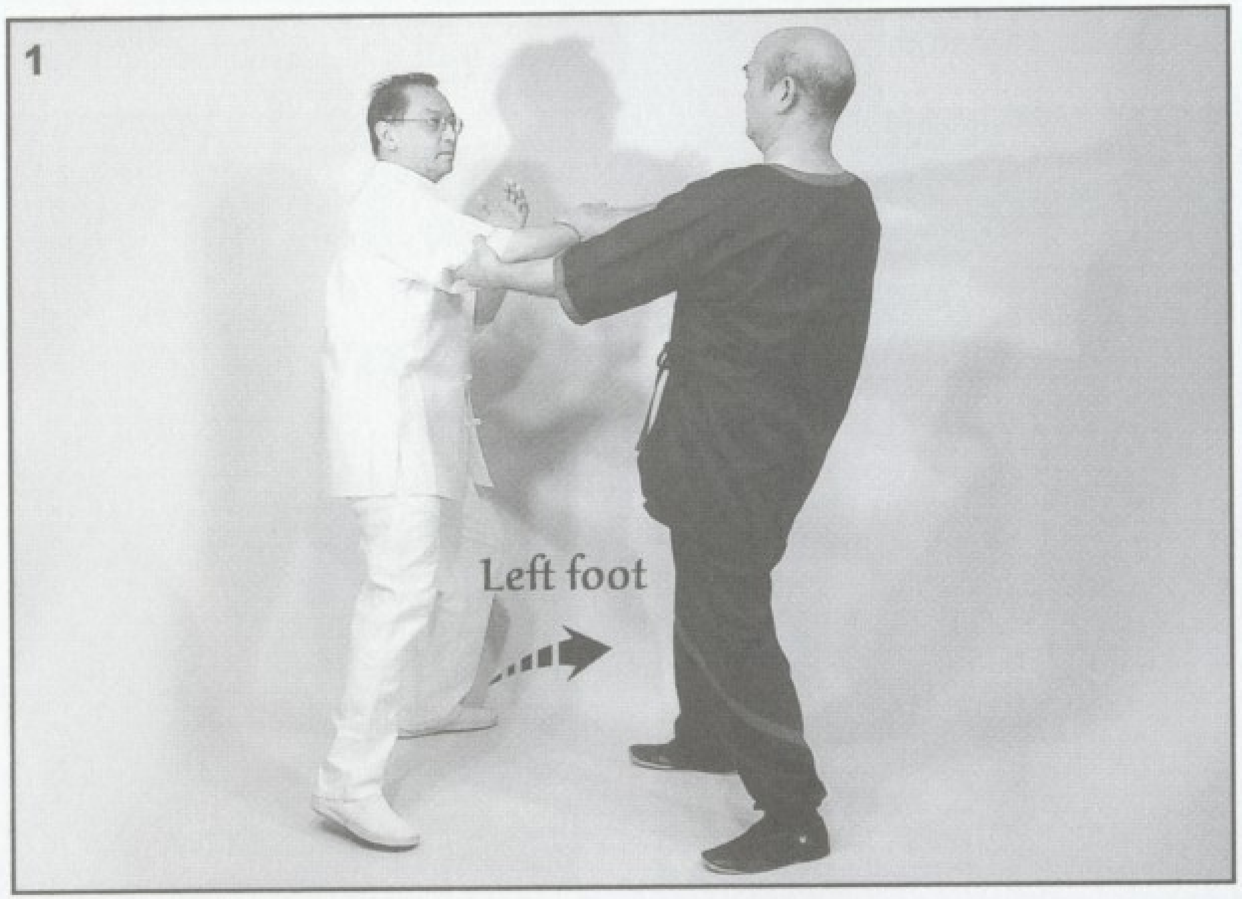
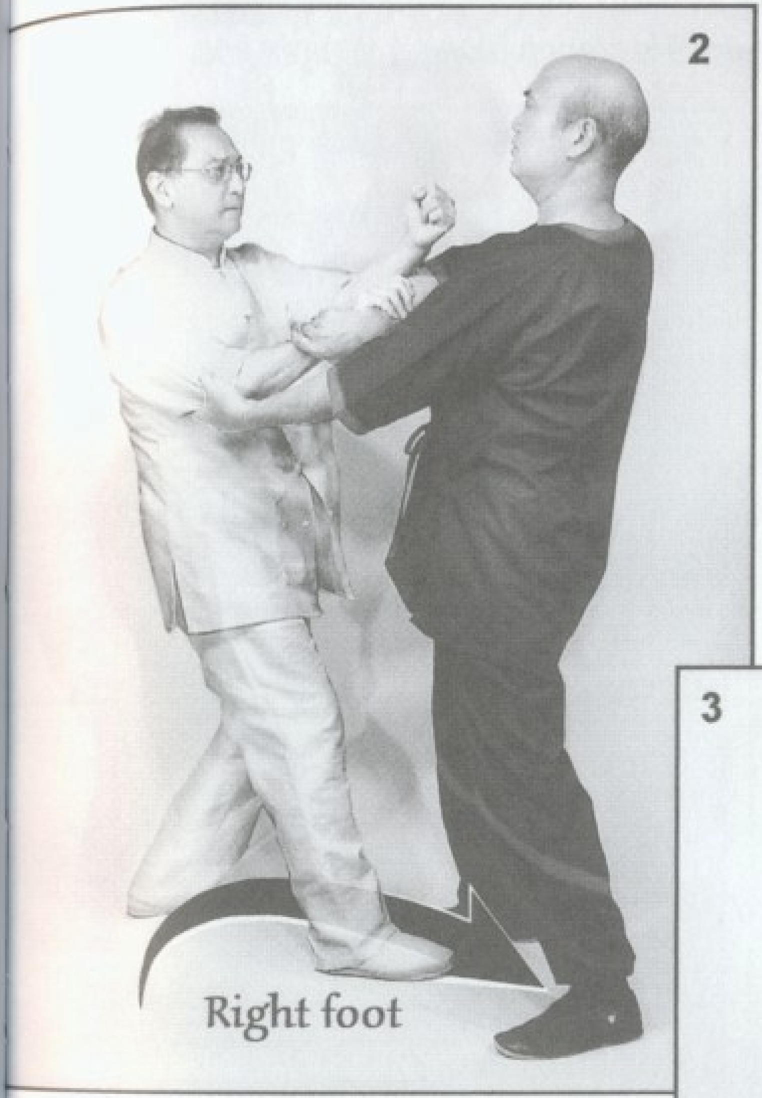
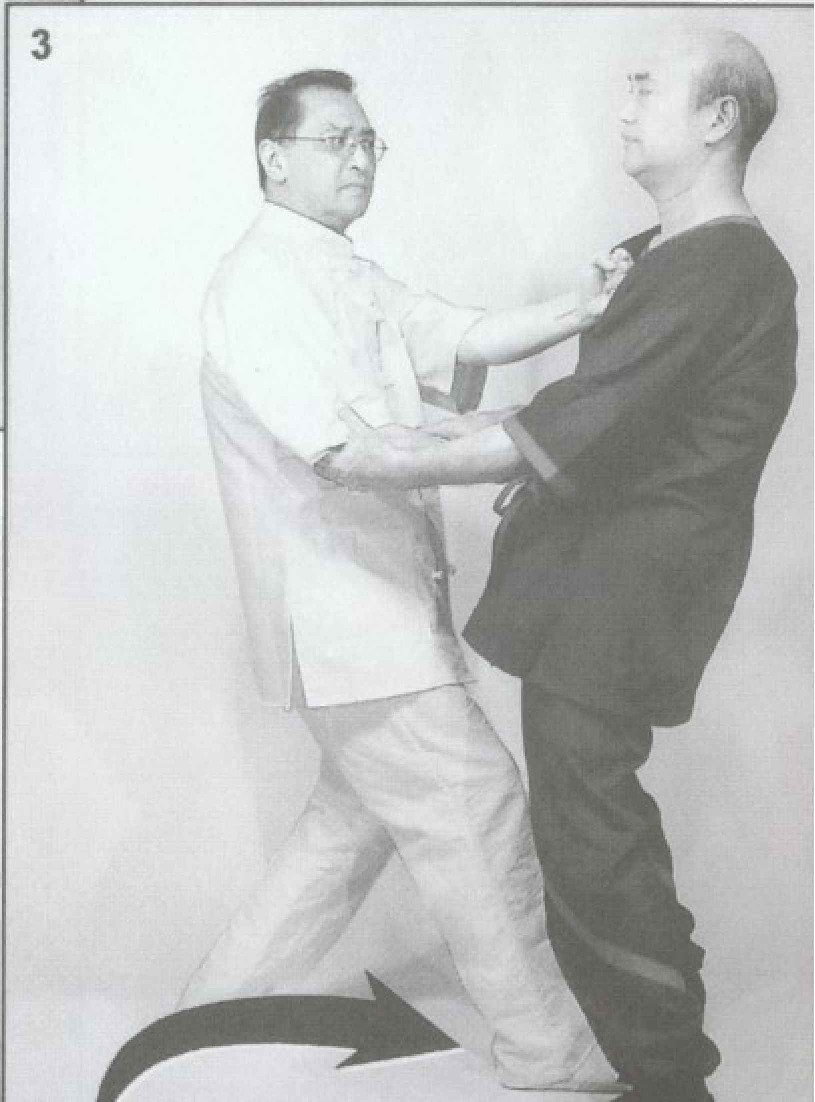


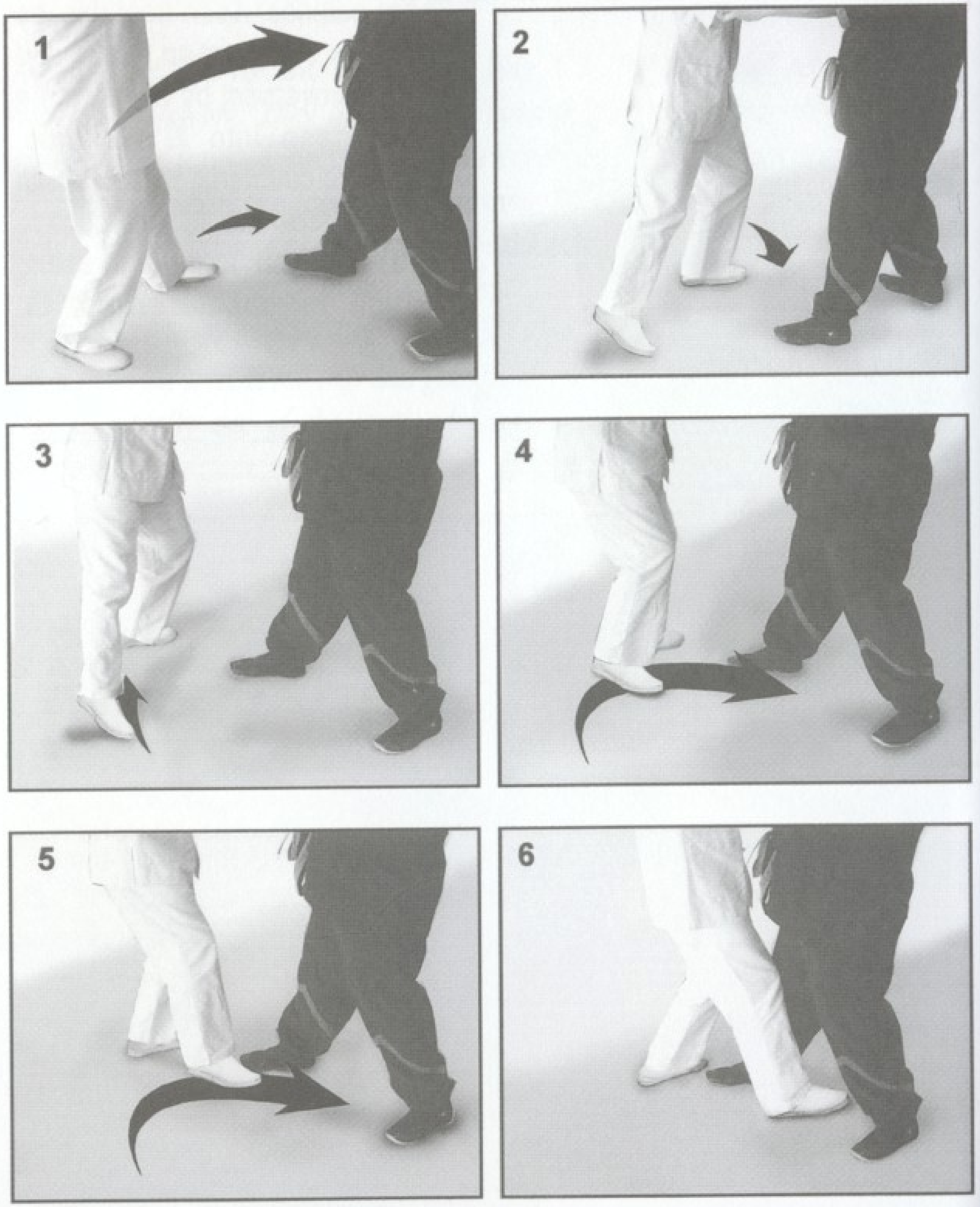
Diagram 1 — 3: When **A** is being grabbing, he immediately relaxes his whole body and makes himself totally passive. Therefore, at the time **B** uses the powerful swiveling movement to throw him away, **A** just follows **B**'s turning force and direction to take a step so as to maintain his body balance. Apart from this, he changes his direction at the end of the movement by advancing a pace deep into **B**'s stance. There he counterattacks him with a right *fook-sau* to anti-grapple **B**'s arm and a right thrusting punch to counterattack **B**.





Details of the Falling-leaf Step & Pursuing Step

*When **A** is being pulled to his left side, he immediately makes use of the throwing force by first stepping to the left with his left foot. Then he circles his right leg forwards and then darts into **B**'s stance along a straight line.*

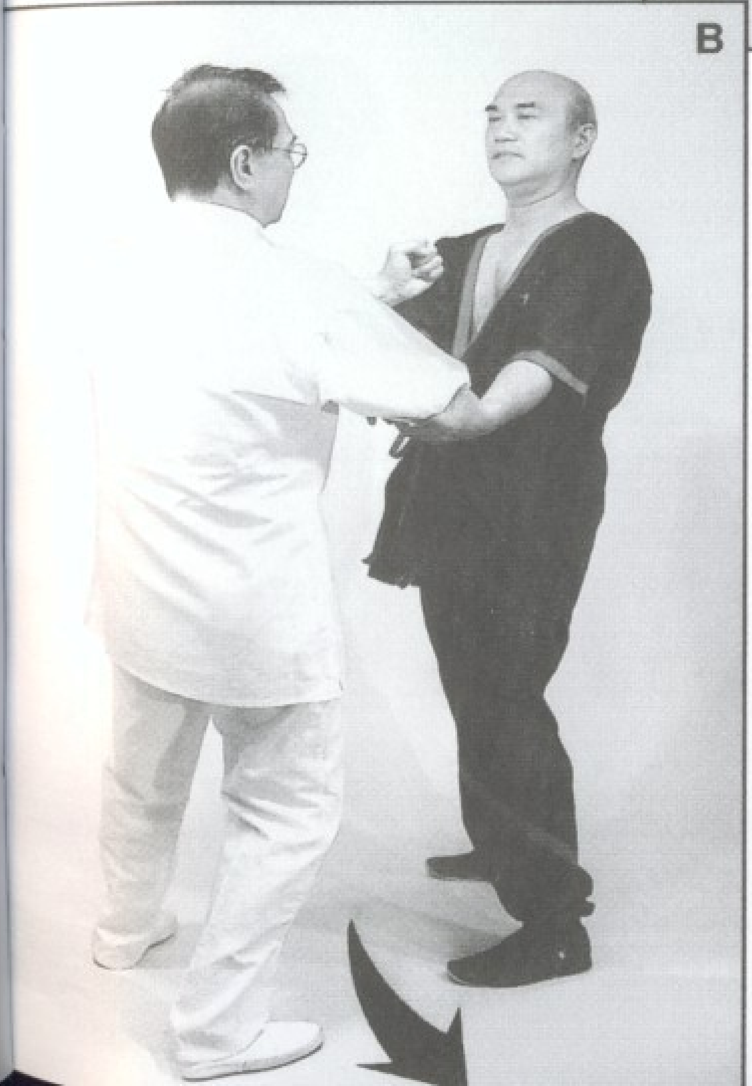


—— Another version of ——

Lok-Yip Bo II

(落 葉 步 or "Falling-leaf Steps")

(This is the variation of the movements of the Falling-leaf Steps. Please note that there are not any patterned movements nor set sequences to practice on these techniques. The most important point is to practice



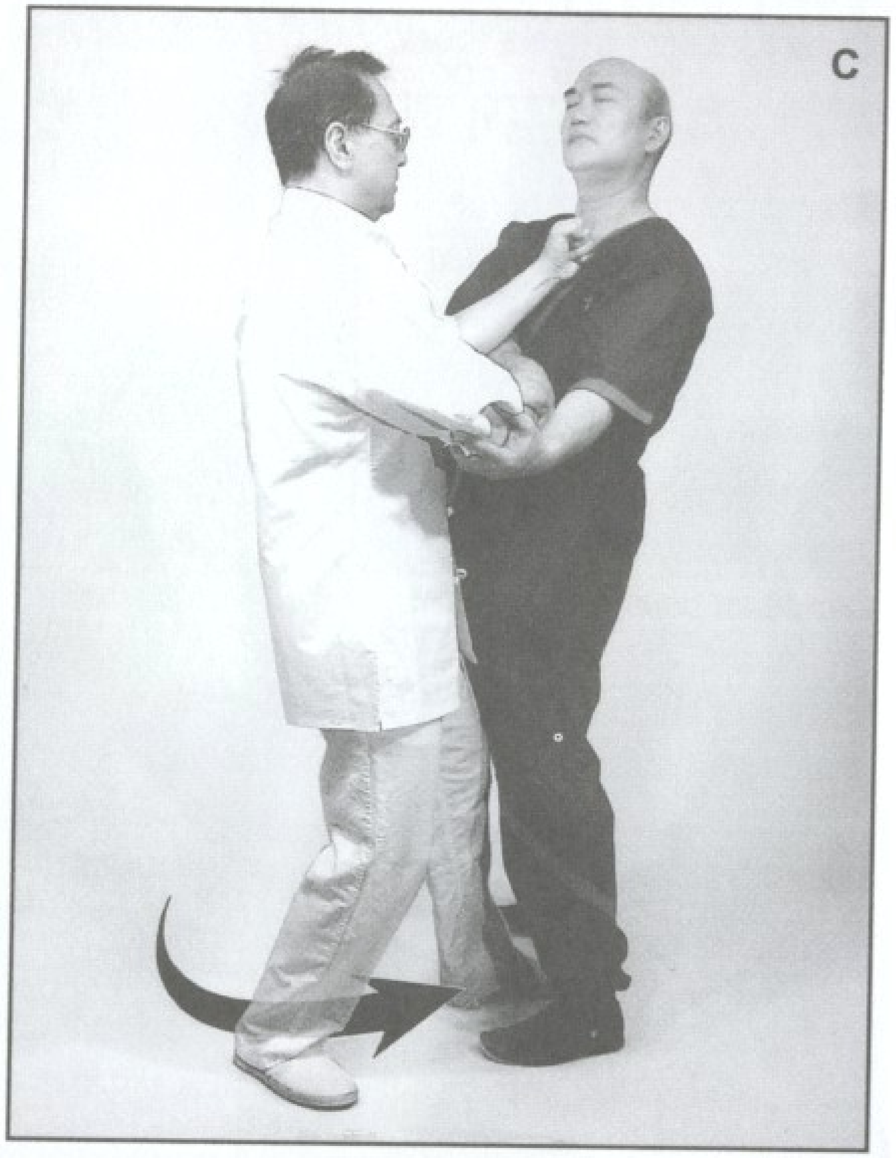
the stepping in a completely passive way when you are being thrown. That is the reason it is so-called the "Falling-leaf Steps" or "Go-with-the-wind Step", as it follows an old saying in Chinese: 落葉隨風 or "Go with the wind like a piece of falling leaf".)

Diagram A: A is grabbed and is going to be thrown away by **B** as he starts to turn from his right side to the left side.

Bik-Bo Tip-Da

(逼步貼打 or "Close-Range-Pursuing–Attack")

Diagram B — C:

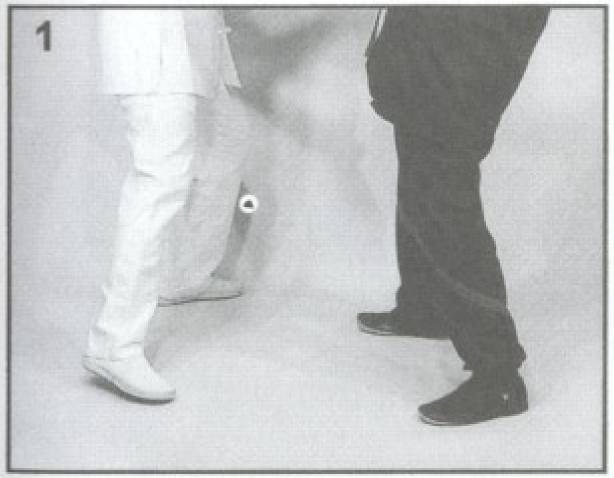


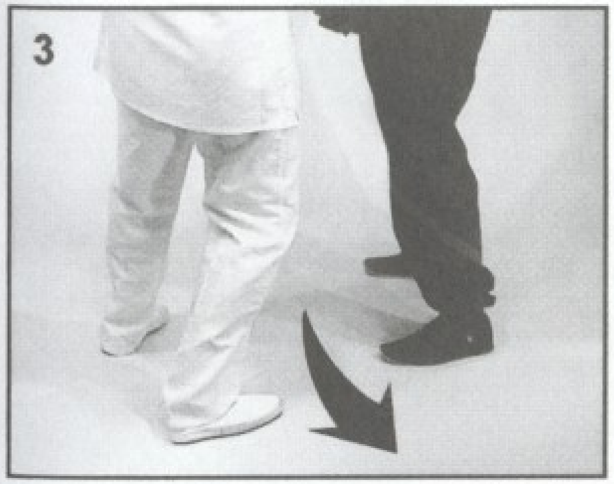
Feeling that he is in danger, **A** immediately applies the falling-leaf steps to step sideward in accordance to the direction where **B** is swinging him. He firstly steps his right foot to the right side so as keep himself balanced as well as to nullify **B**'s strong swinging power. When all of the force has been nullified, **A** wastes no time in circling his left foot forward along a curve line so as to charge into **B**'s stance and counter-attack **B's** chest with a straightline punch.

*(* Please note that the Bik-Bo-Tip-Da or the "Close-range-pursuing-attack" is not the name of the movement but the fighting tactic of WingTsun. In real fighting, we emphasize more on how to defeat our opponent than to highlight the name of every technique in use.)*

Details of the Falling-leaf Step & Pursuing Step

*When **A** is being pulled to his right side, he makes use of the throwing force and immediately steps with his right foot to the right side. He then circles his left leg forwards and then darts into **B**'s stance along a straightline while counterattacking **B**.*





—— To counter when the opponent is launching a straightline punch with pursuing step —

Noi-Moon Chung-Kuen

(內門衝拳 or "Indoor-area Thrusting punch")

(Notice: Now we trace back to the moment when B first tried to throw A to the right side and A countered with the "Falling-leaf steps"...)

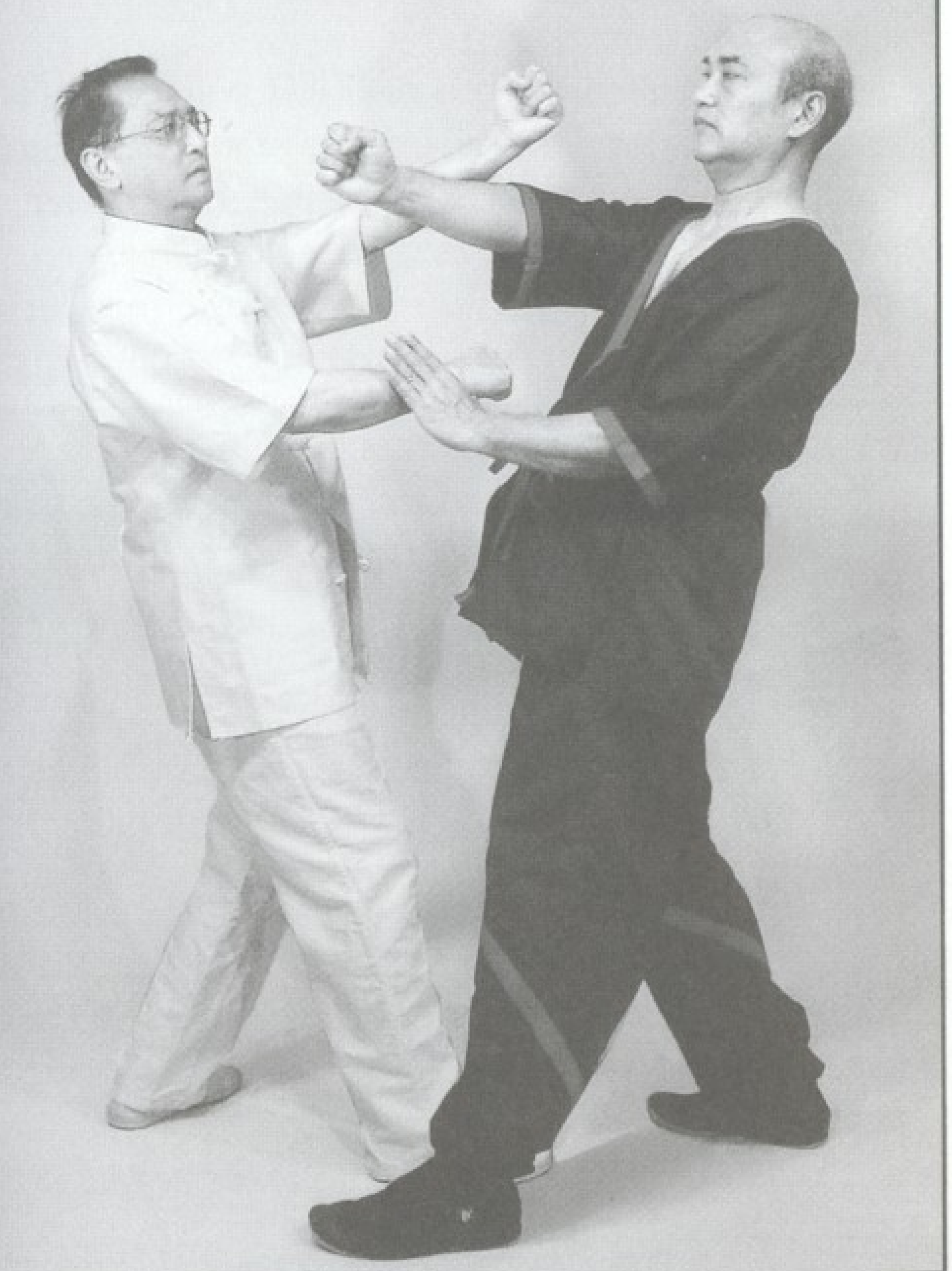
Diagram 1: **A** is attacking **B** by charging in with a straightline punch towards **B**. Without any delay, **B** withdraws a big step to make more room between himself and the opponent.

1

Diagram — 2: Almost simultaneously, **B** punches out his right fist from underneath the punching arm of **A**.

*(* In WingTsun fighting concepts, this is the "*to counter an attack by an attack*" fighting tactic (以打為消). This movement, apart from counterattack, at least dissolves the most dangerous situation like being hit by **A**.)*

2

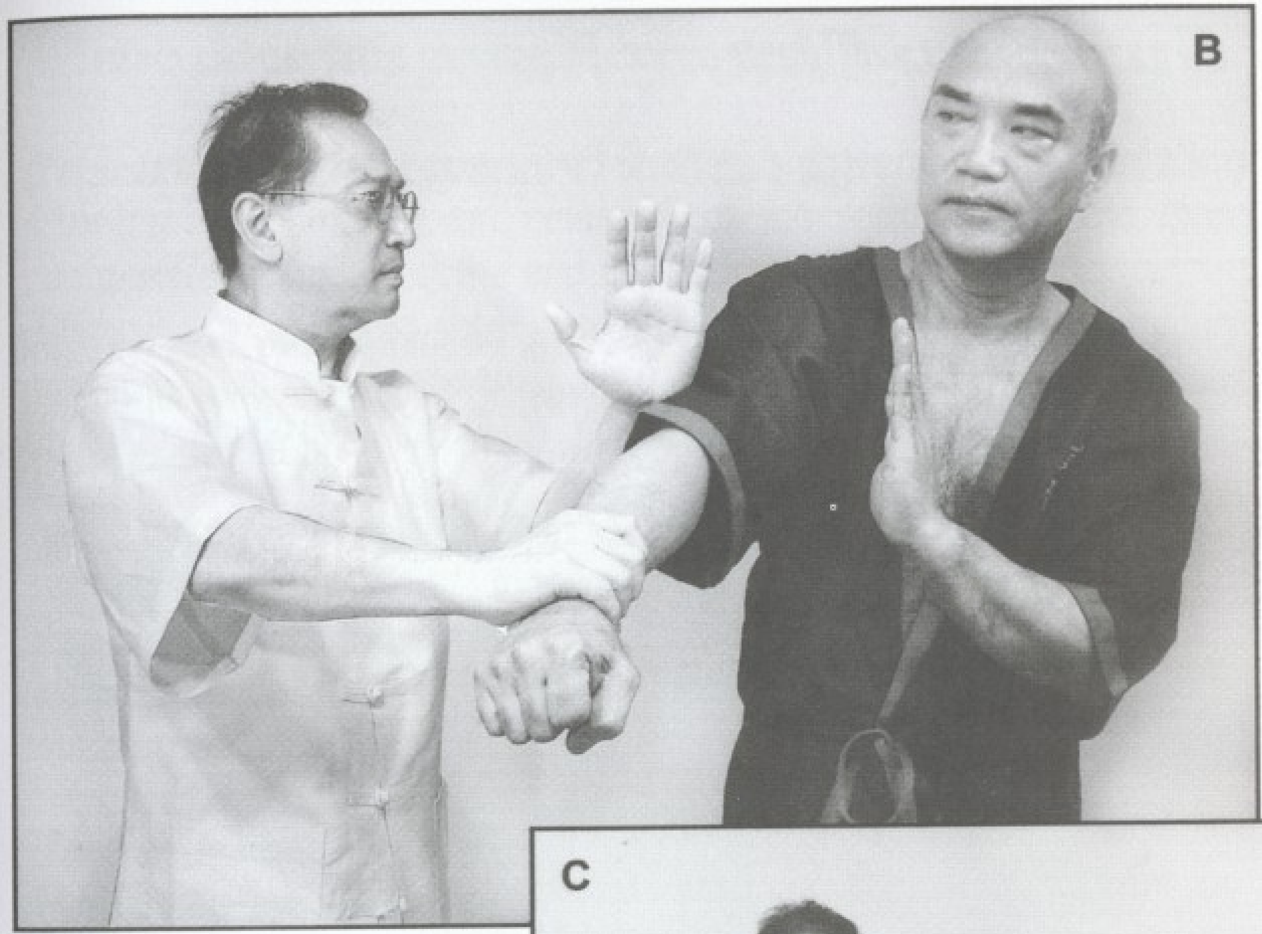


Shang Lap-Sau & Jark-Sun Gum-Sau

(雙擸手及側身撳手 or **"Double Flipping-hands & Sideling Pinning hand"**)

Diagram A — B: At the same time **B** is launching a thrusting punch toward **A**'s nose, his punch is too close and extremely dangerous. For this reason, **A** must turn his body to one side and lifts up both of his arms to contact **B**'s coming punch to prevent from being severely injured.

A



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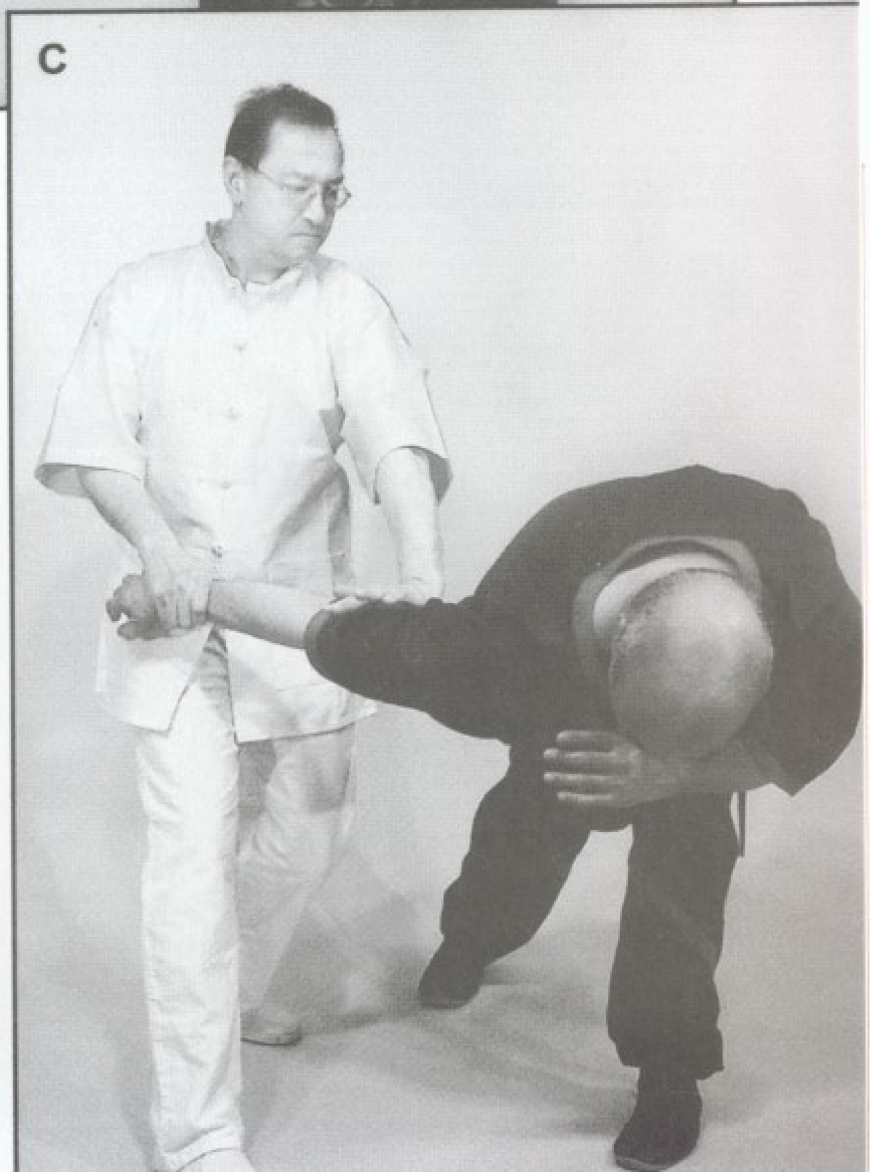


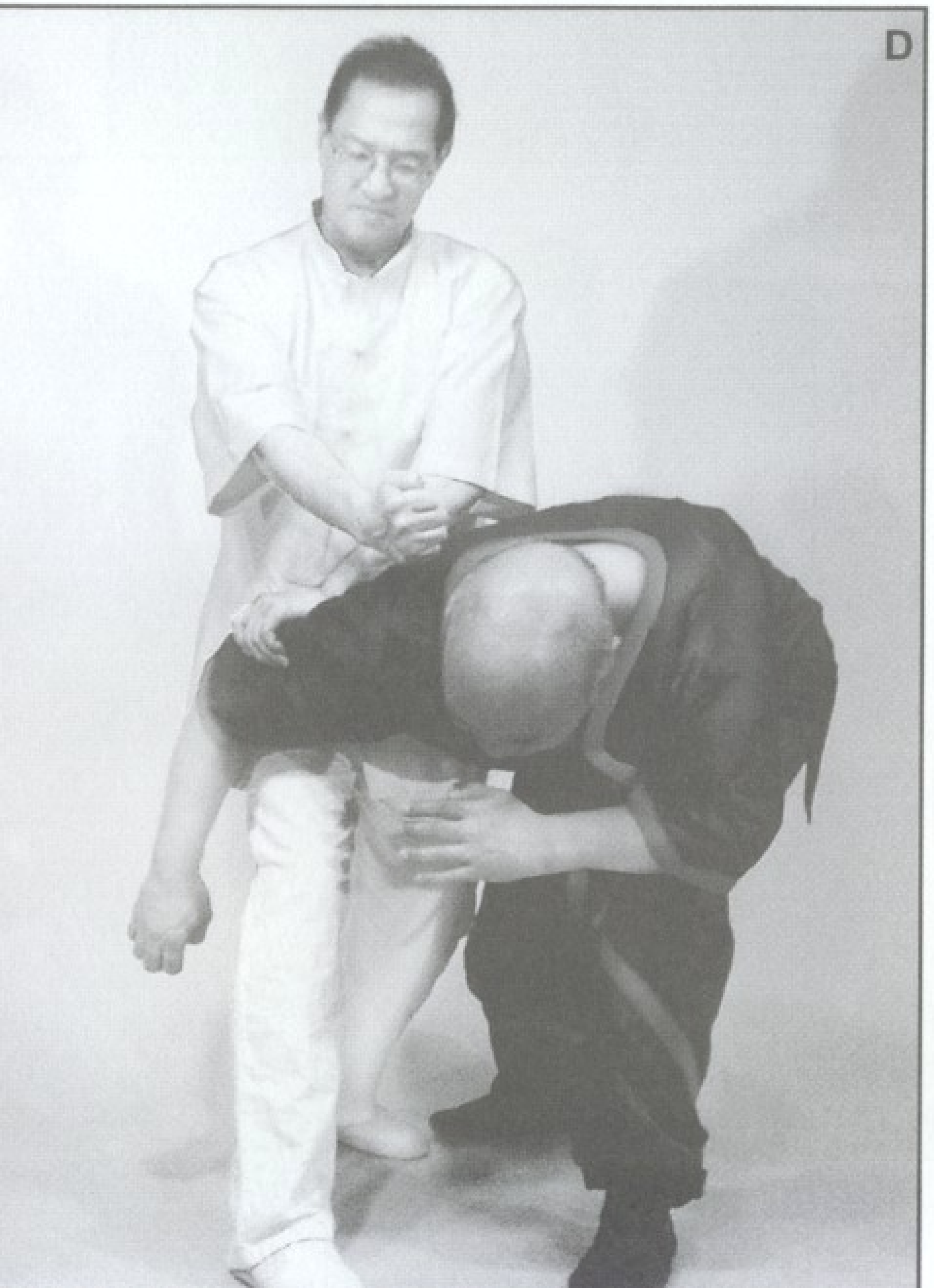
C

Diagram C — D: Now that **A** has evaded **B**'s attack, he quickly grapples **B**'s punching arm and presses down the elbows of his two grappling hands. This movement soon causes **B** to form an overturned position as his arm is being twisted reversely. This is the sideling *gum-sau* movement from the end of the Chum-Kiu set.

Gum-Sau Chung Kuen

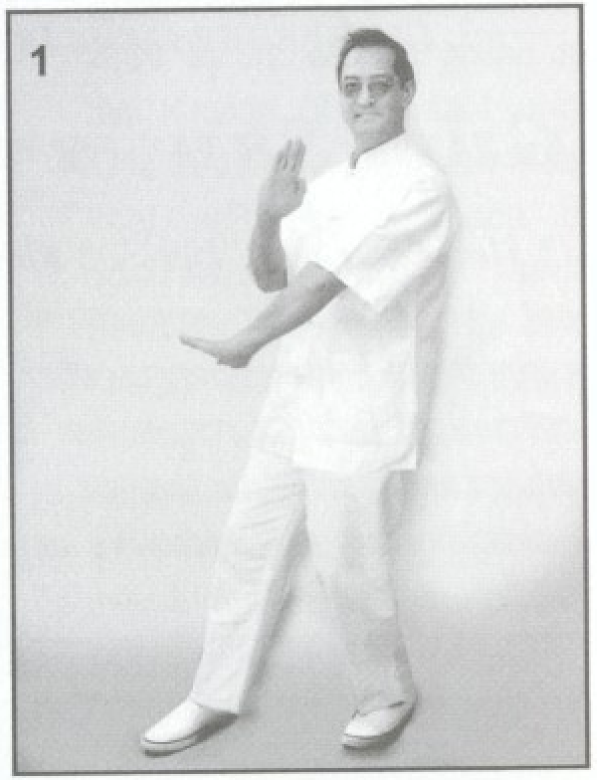
(撳手衝拳 or "Pinning Hand with Punch")

Diagram E: After **A** has pressed **B** down, he immediately sets his right arm free to attack **B's** temple with a thrusting punch. Meanwhile, his left hand is still pressing **B** powerfully downward by lowering the whole upper body to create heavy pressure onto **B**'s bent upper body.


D

Where does this movement come from?

The ***Jark-sun Gum-sau*** （側身撳手）movement or **"Sideling Pinning-hand"** movement comes from the sequence of the three ***Gum-sau*** movements at the end of ***Chum-Kiu***. Originally, there were only three ***Gum-sau*** or "Pinning-hand" movements in this set. However, my former instructor increased these movements into six altogether and modified the last three movements to be followed by jumping punches directly thrusting out from underneath, right after the pinning-hands. When I showed these to the late Grandmaster Yip Man, he did not criticize these additional movements but nodded his head.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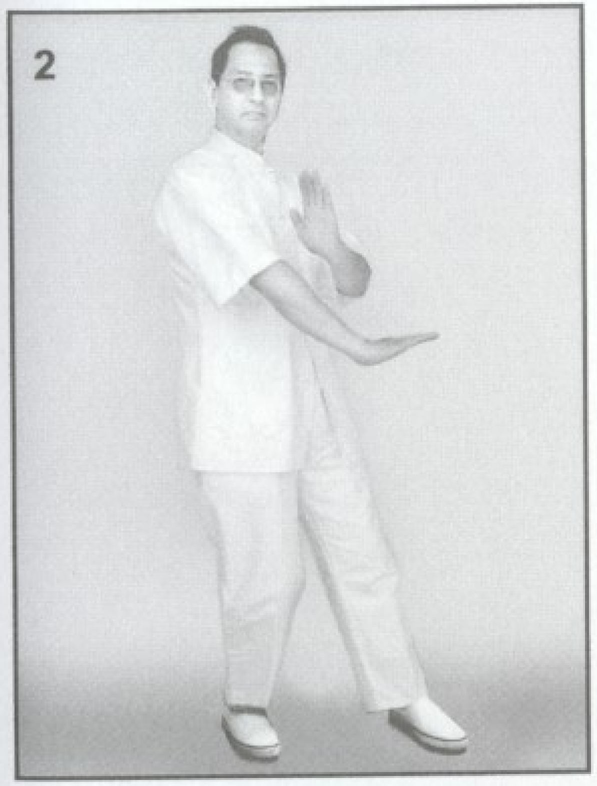
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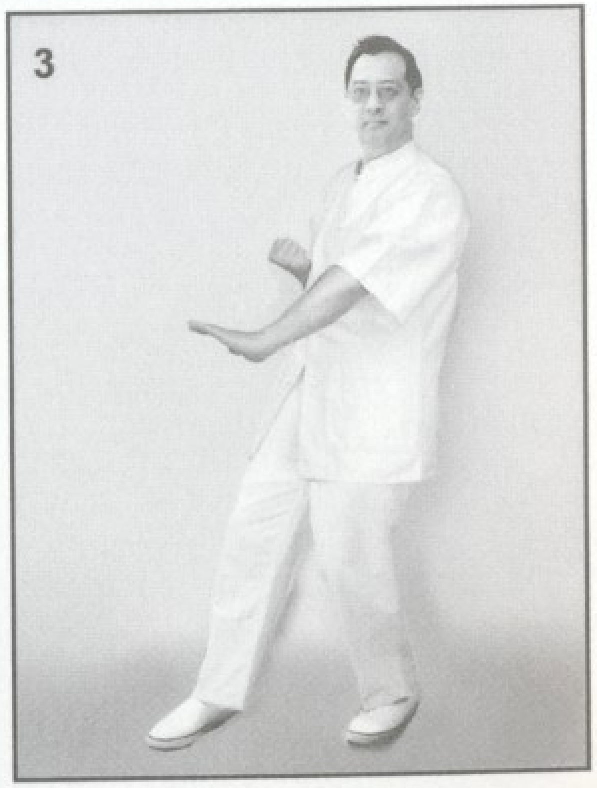
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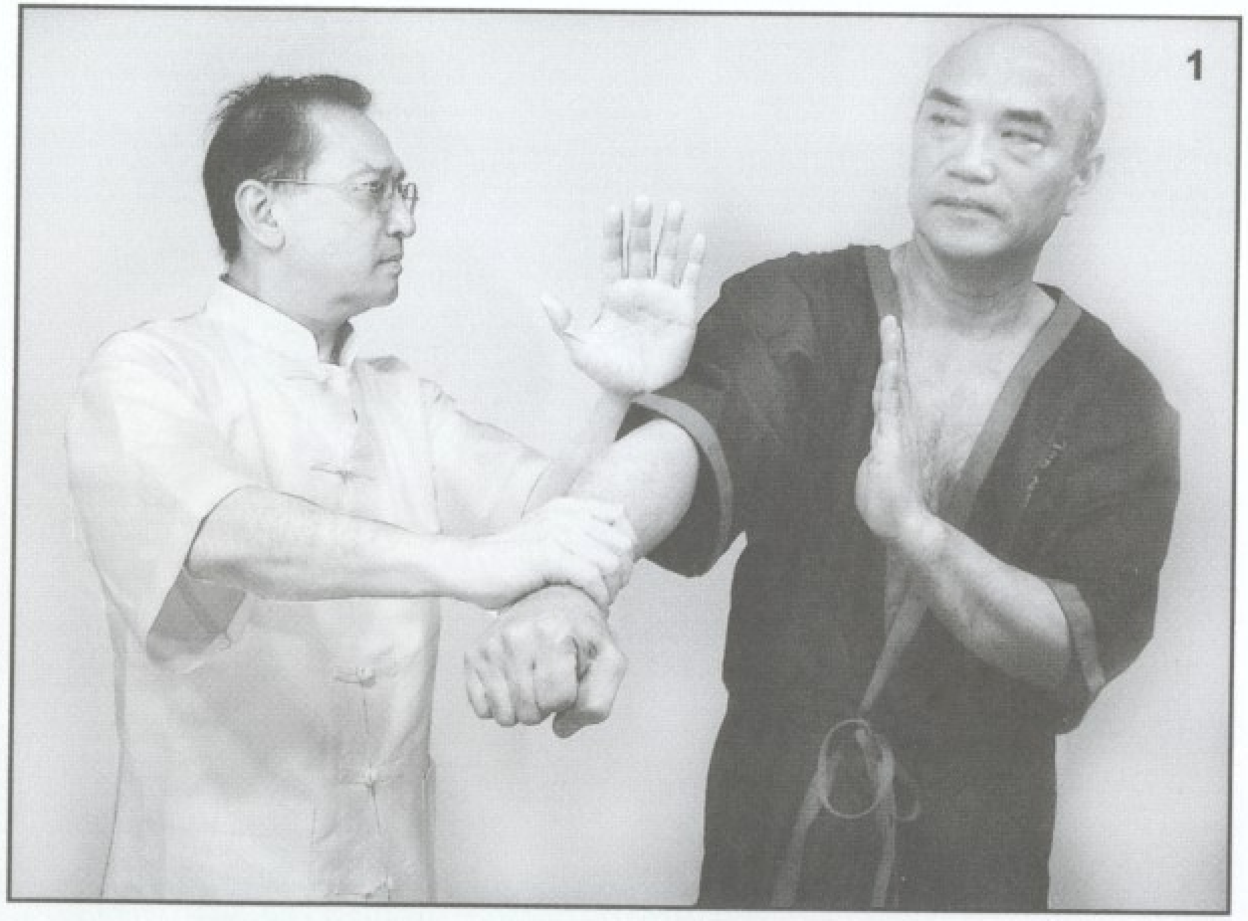
Hei-Suh Kik-Hui

(棄實擊虛 or "Avoid the Heavily Guarded Area, Attack the Unguarded Area")

—— *the fighting tactic to counterattack* ——

Gum-Sau (撳手 or "Pinning Hand")

(Please note that "Hei-Suh Kik-Hui" is not the name of the movement but the motto for application of this movement to dissolve and counterattack the opponent when being attacked. WingTsun kungfu is a specialized fighting-system that has a completely different idea from the other kungfu styles, in that we usually do not feel it necessary to create a name for every movement. We emphasize mostly on the practicality of each movement, and not how beautifully they are named.)*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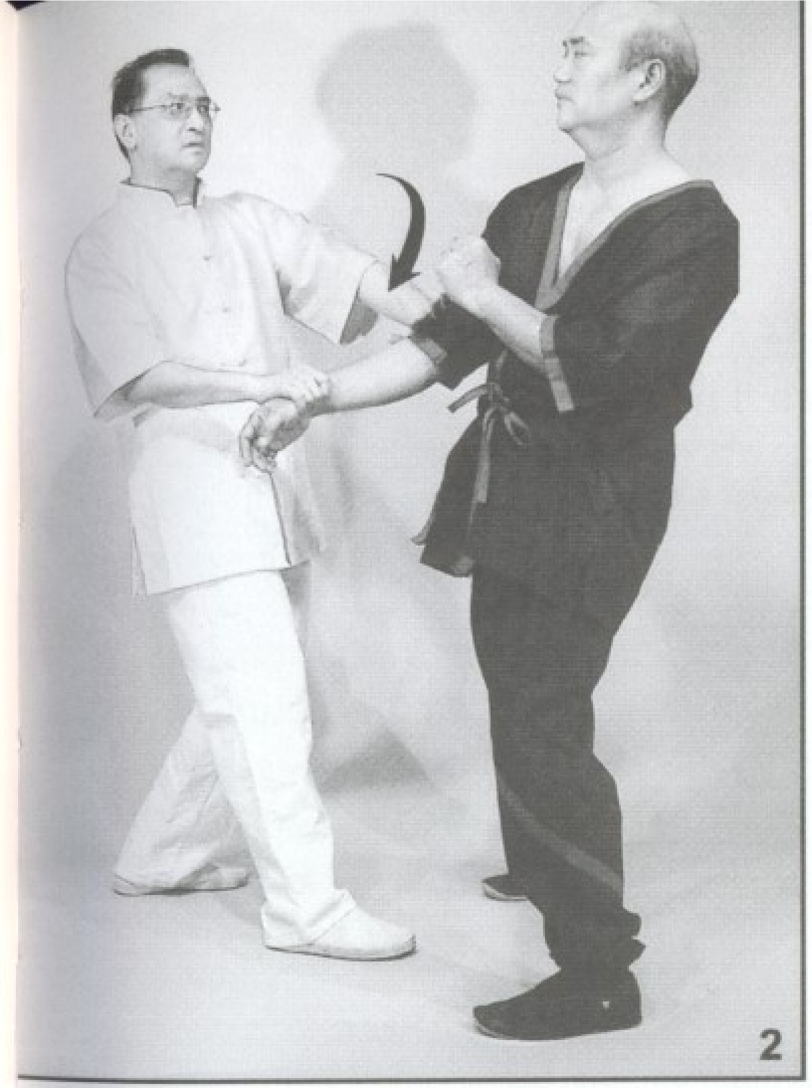
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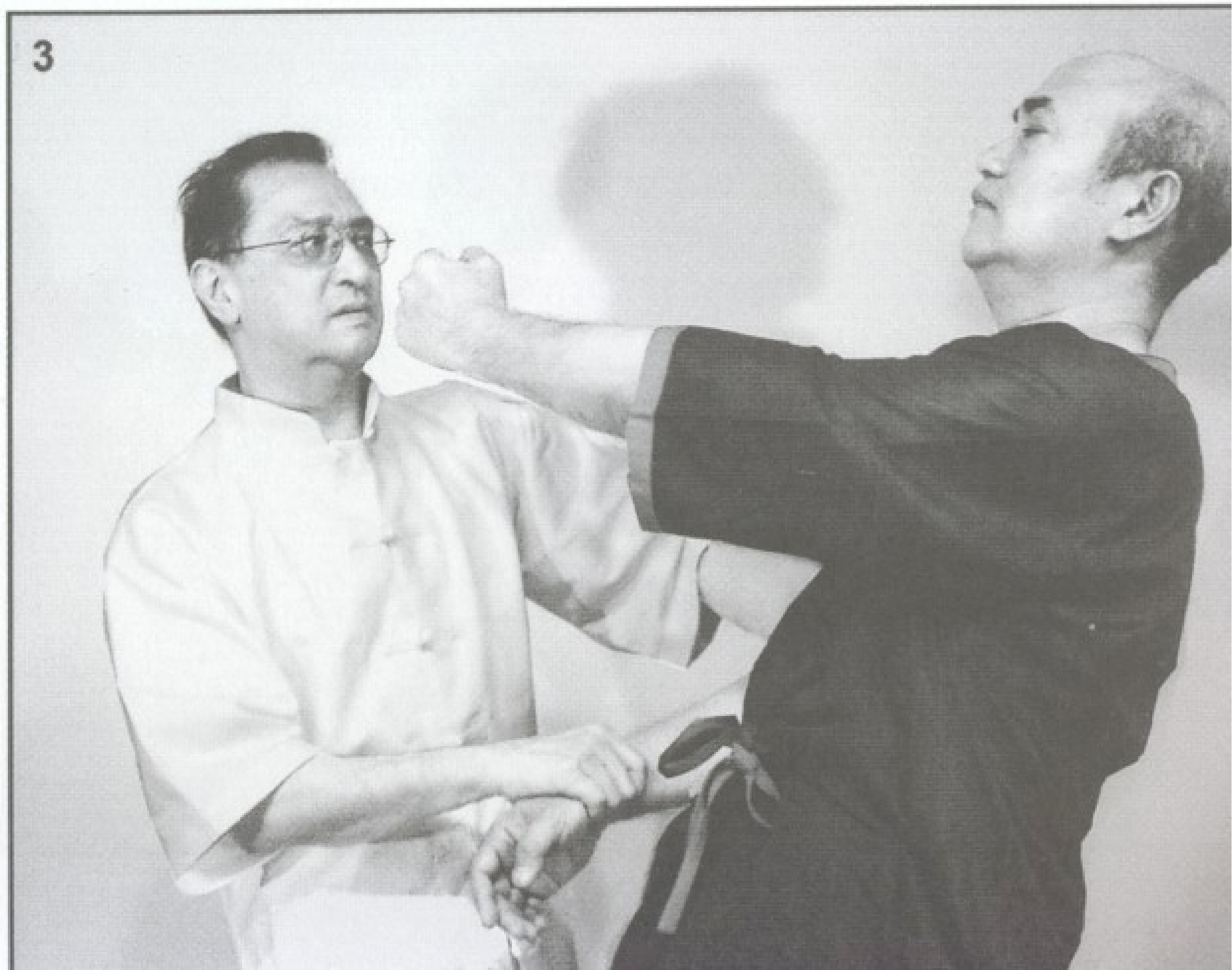
Diagram 1 — 3: A wants to arm-lock **B**. However, **B** applies the WingTsun motto *"Avoid the Heavily Guarded Area, Attack the Unguarded Area"* by immediately giving up the tension of his right arm. This makes his whole arm feel very soft like a piece of spaghetti. When he turns down his right elbow, he also shoots out his left punch, aiming at **A's** face. This surprise attack does not just save him from being subdued but in a flash creates victory out of defeat for **B**.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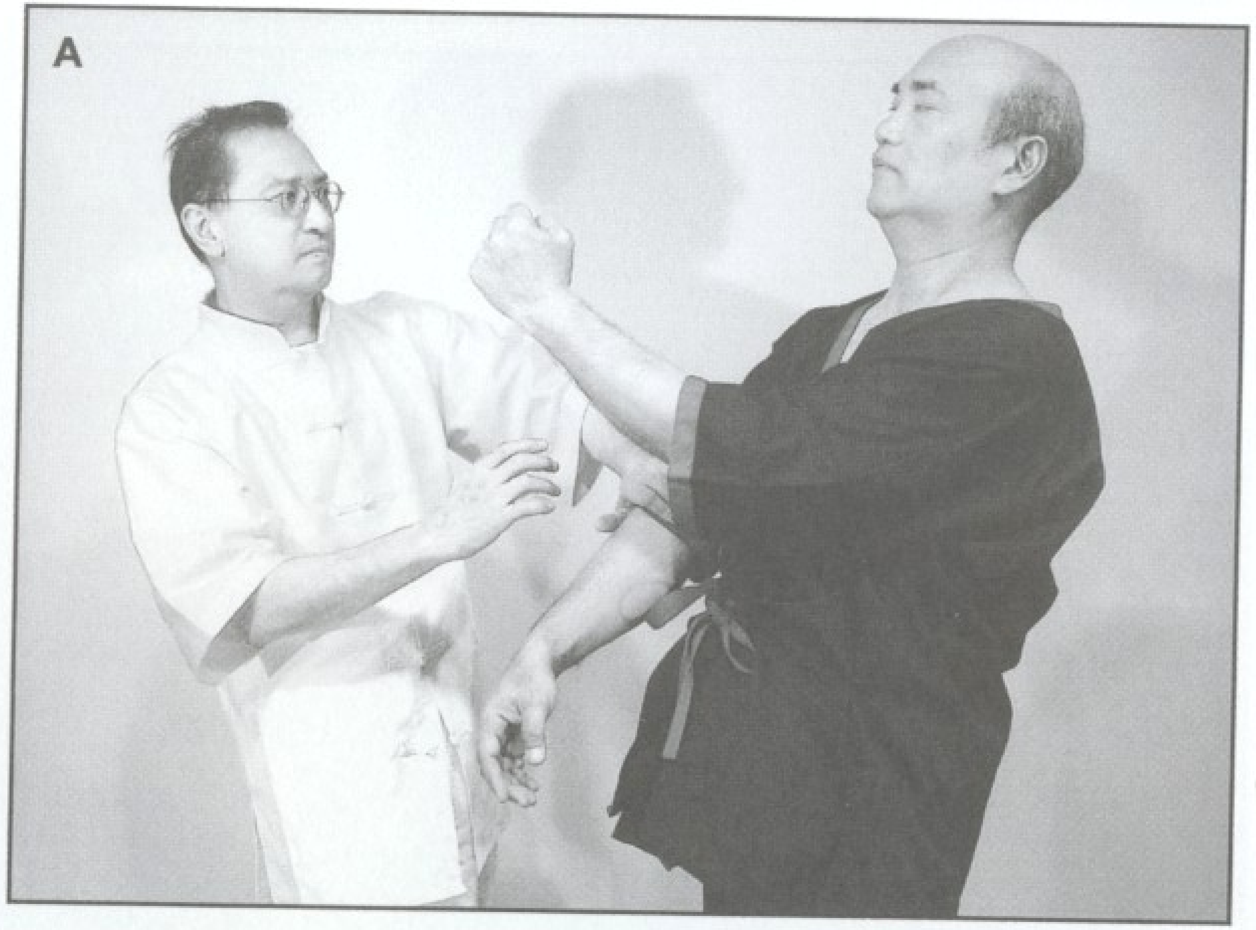
Noi-Moon Chung-Kuen

(內門衝拳 or "Indoor-area Thrusting Punch")

—— ***to counter an attack by an attack*** (以打為消)

(It is not always necessary to apply a dissolving movement with an attacking movement when facing a coming attack by the opponent. The motto "to counter an attack with an attack", other than being a counterattacking movement, is a much better way to dissolve the whole attacking situation and allow the potential-victim to turn the tables and become a winner right away. It is in accordance with the old saying: "an eye for an eye, a tooth for a tooth"!)*



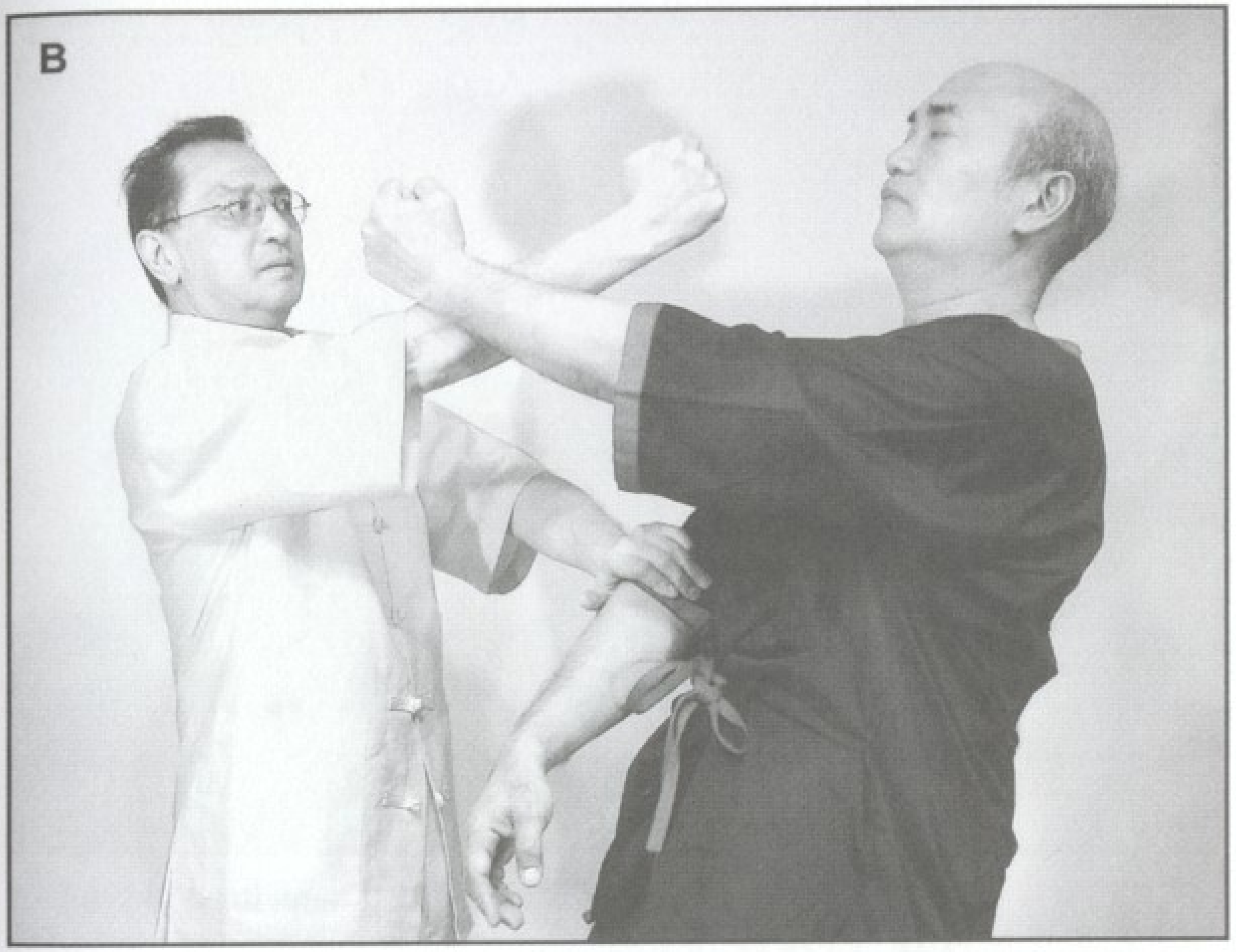


Diagram A — B: A wants to arm-lock **B**. However, **B** applies the WingTsun motto *"Avoid the Heavily Guarded Area, Attack the Unguarded Area"* by giving up the tension of his right arm and totally relaxes his muscles, but at the same time he starts a counter attack by launching a thrusting punch to the face of **A**. Feeling that **B** applies a surprise attack, **A** wastes no time in counterattack his opponent by launching a thrusting punch from the indoor-area of **B**'s punching arm. *This is actually the fighting tactic: **"to counter an attack by an attack"*** (以打為消).

Oi-Moon Pak-Da

(外門拍打 or "Outdoor-area Slapping Punch")

——To counter when the opponent is launching a Thrusting Punch with Charging Step

(＊ Attention: The term "Oi-moon Pak-da" or "Outdoor-area Slapping punch" is a abbreviated term for "Outdoor-area Slapping-hand with punch")

Diagram 1: While **A** is attacking **B** by charging in with a thrusting punch, **B** without any delay, makes an outdoor-area slap with his left palm to stop **A**'s coming punch. Almost simultaneously, **B** rotates his right hand upward from below. This is the *kwun-sau* or rotating-arms movement as stated previously.

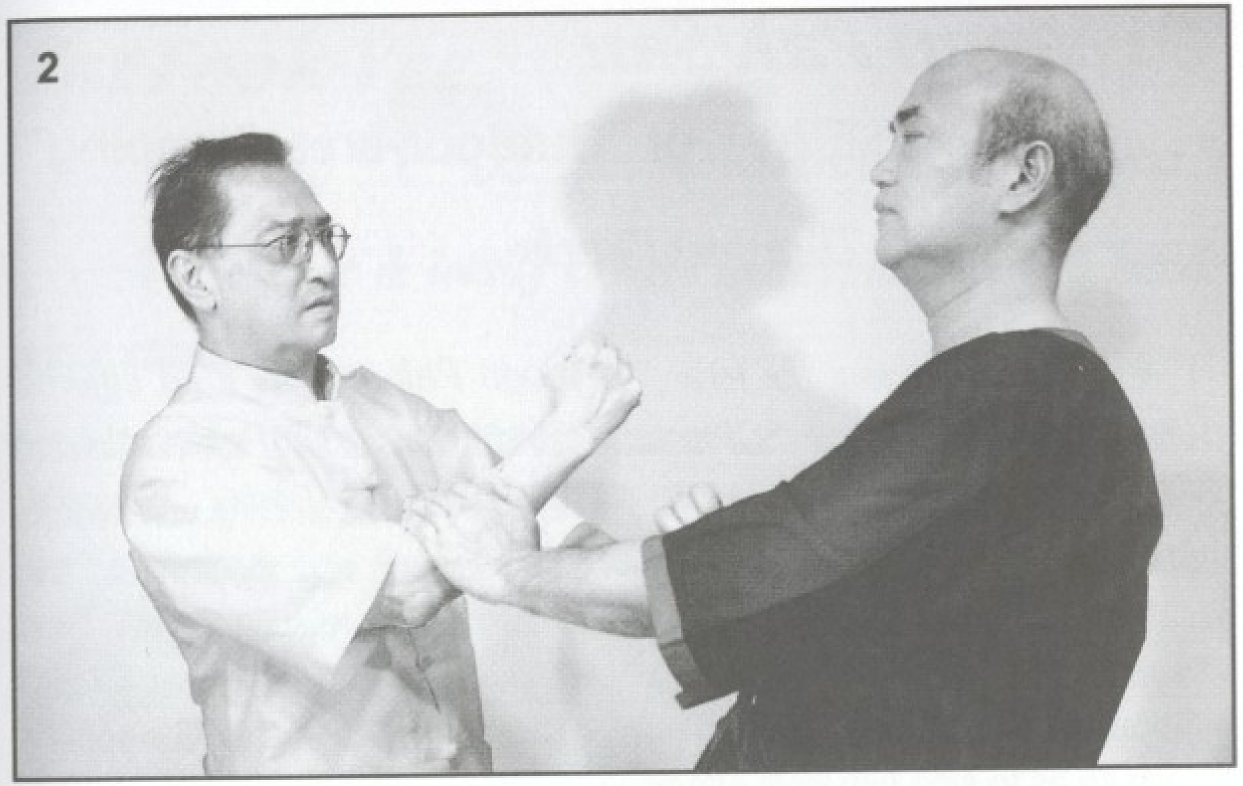


Diagram 2 — 3: Then **B** launches a thrusting punch to attack **A** at the mid-upper level with the right punch.

Oi-Moon Pak-Sau

(外門拍手 or "Outdoor-area Slapping")

——To nullify a Thrusting Punch

*(* Please note that the term "Oi-moon Pak-sau" is a bit different from the above technique "Oi-moon Pak-da". In fact, "Pak-da" means "Slapping with punch"; while "Pak-sau" only means "Slapping hand".)*

Diagram A:
Without delay, **A** also applies an outdoor-area *pak-sau* to slap **B**'s coming punch so as to stop him from attacking.

Yat-Fook-Yee

(一伏二 or "One-controlling-Two")

——To counter & totally control the opponent's two hands while attacking

*(* Attention: The term "Yat-Fook-Yee" or "One-controlling-two", a shorten term of "Yat-Fook-Yee Da" or "Punching with the One-controlling-two" technique, is a fighting tactic more than the name of the movement itself. This is further evidence that WingTsun kungfu stresses primarily on fighting tactics and the concepts for defeating an opponent rather than the idiosyncrasy or significance of applying various individual movements.)*

Diagram B: Right after **A** has slapped down **B**'s punch, he applies a *yat-fook-yee* or "one-controlling-two" fighting tactic to control **B** with his own left palm slapping directly sideward-downward. Simultaneously, he attacks **B** with a thrusting punch. As both of the hands are being controlled, **B** can only take the punch without any resistance.

From ***Tau-Lau-Sau*** to ***Oi-Moon Pak-Sau***

(From 偷溜手 or **"Slipping-off hand"** to 外門拍手 or **"Outdoor-area Slapping-hand"**)

Diagram 1: B immediately gives up resistance by retreating slightly backwards, while leaving his arms in the original position. This offers him an easier way to escape from being tightly pressed down by **A**'s hand. In this way, **B** can slip his lower hand away from the bottom without any obstruction. Having slipping away from **A**'s pressure, **B** immediately contacts **A**'s punch from the outdoor area.

From ***Oi-Moon Pak-Sau***

(外門拍手 or **"Outdoor-area Slapping-hand"**)

to

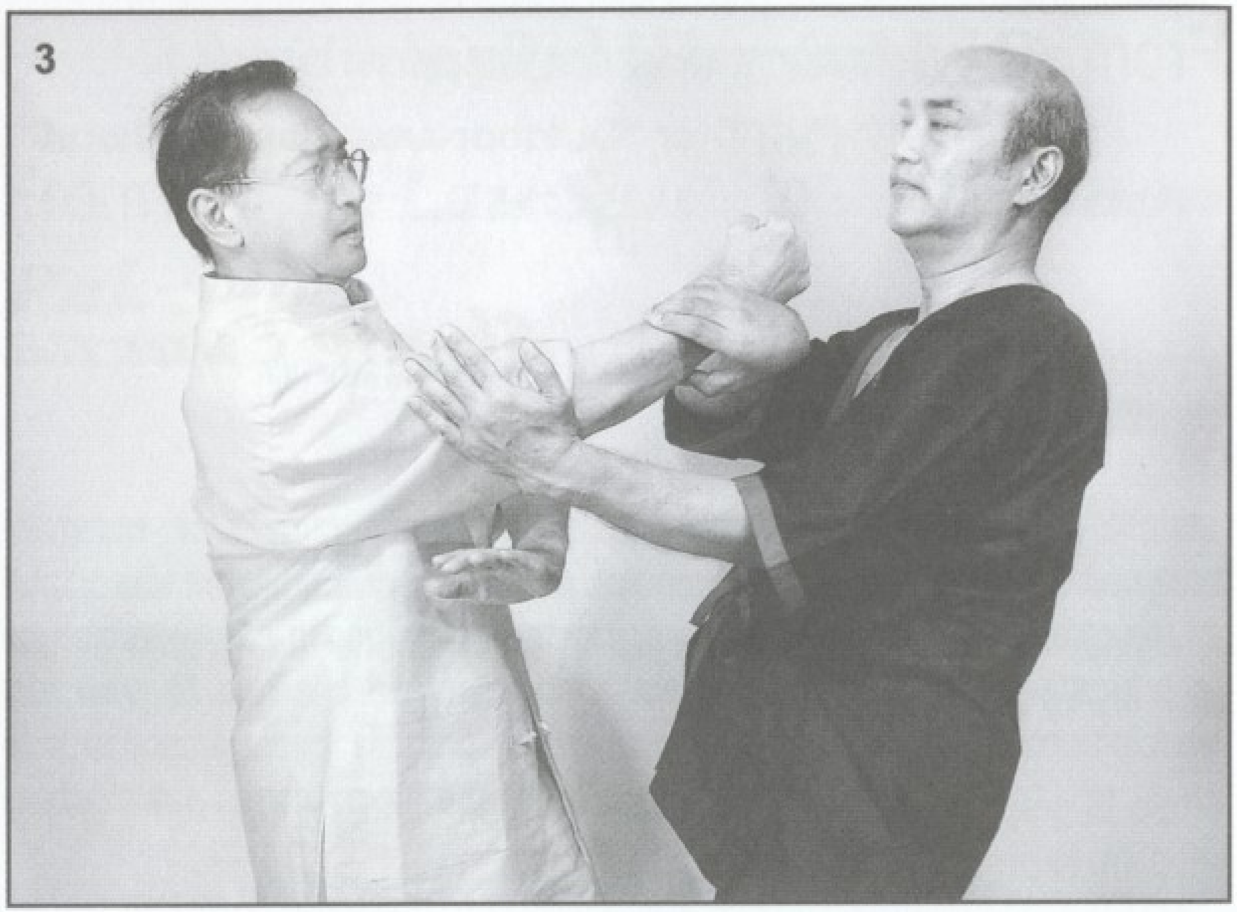
Shang Com-na

(雙擒拿 or **"Double Grappling-hands"**)

Diagram 2 — 3: B then presses **A**'s punch down with his left hand, and at almost the same time, he turns up his right hand to form a grab on the wrist of **A**'s punching arm.

When **B** grapples **A** by the wrist with his right hand, he also turns up his left palm to press **A**'s elbow with his left palm.

3



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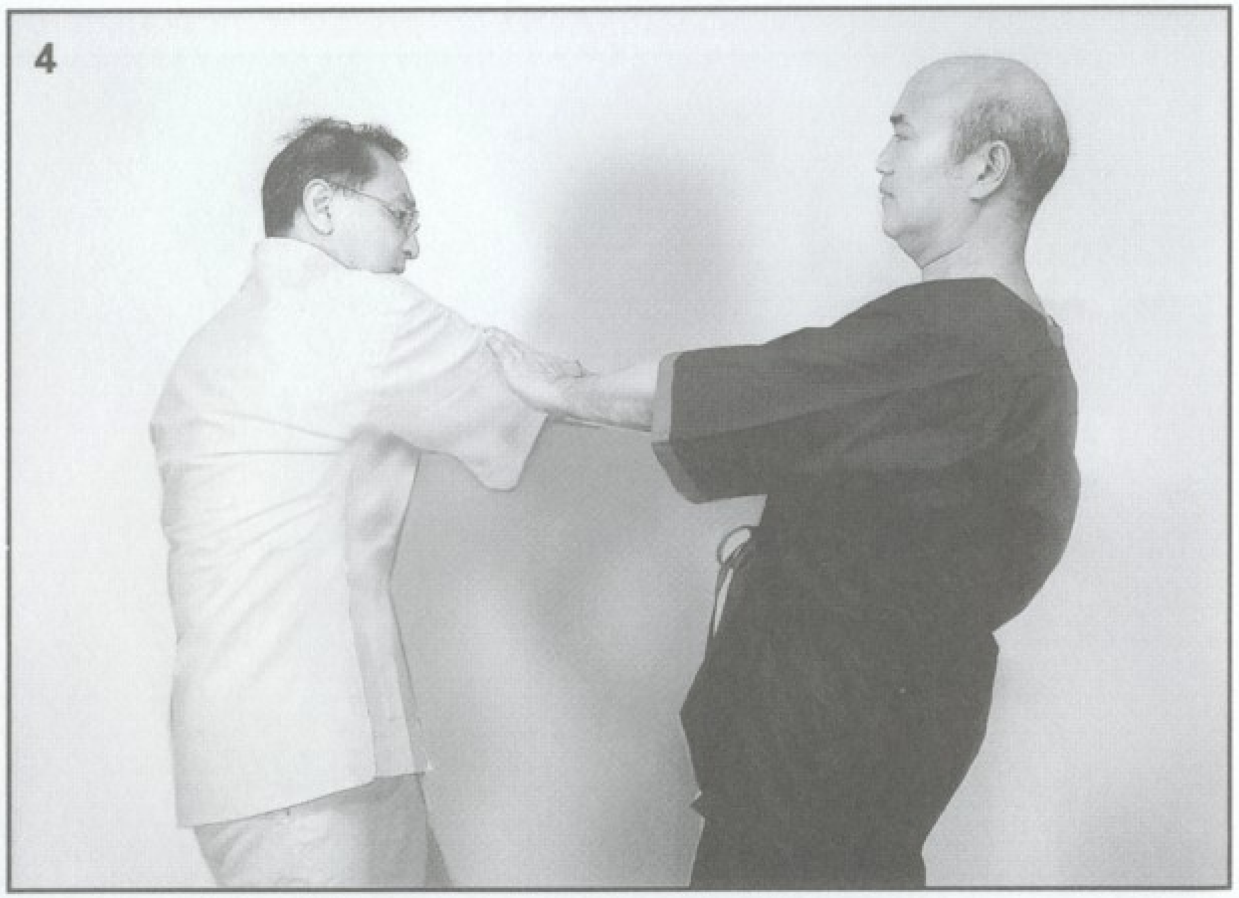

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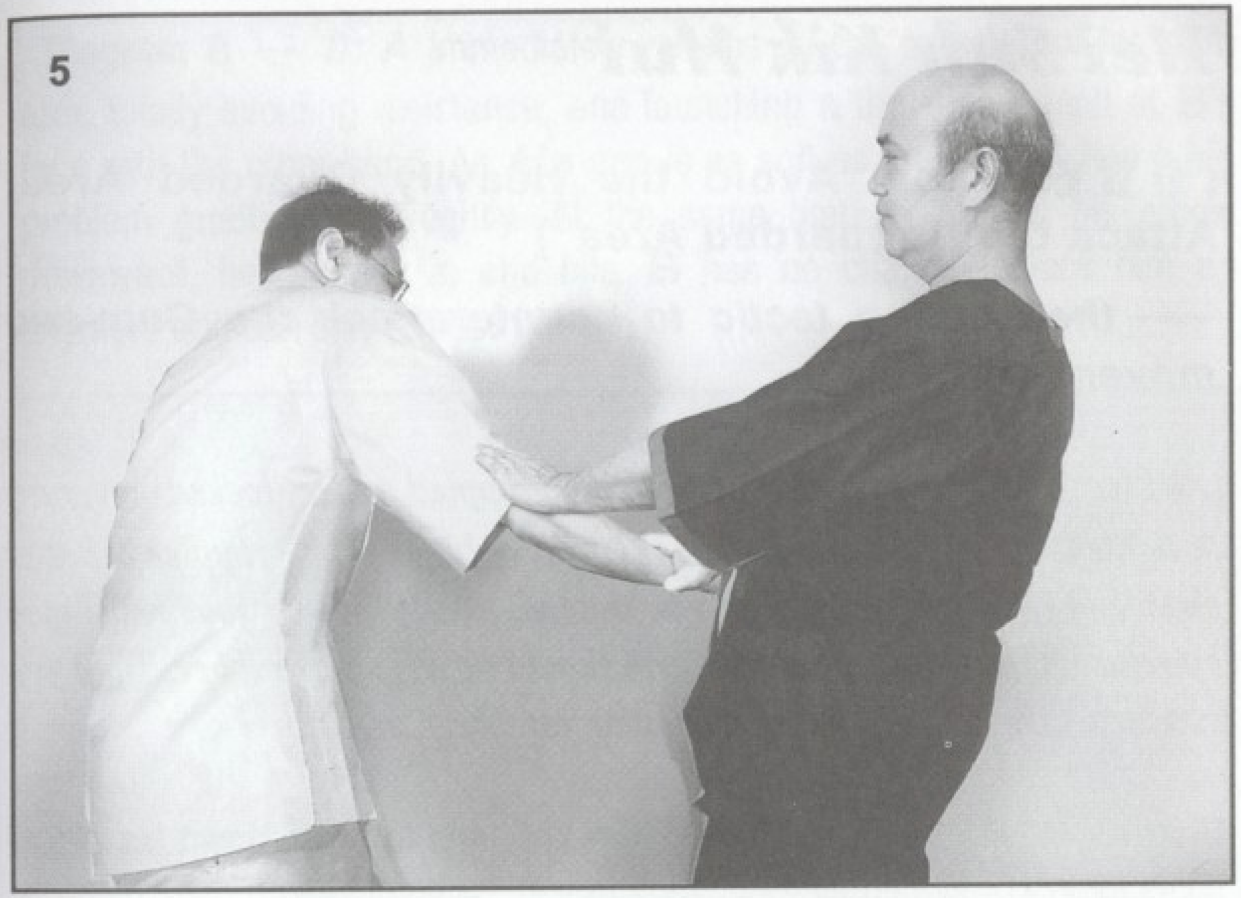


From ***Shang Com-na***

(雙擒拿 or "Double grappling-hands")

to

Jark-Sun Gum-Sau

(側身揿手 or "Sideling Pinning-hand")

Diagram 4 — 5: B then presses **A**'s right arm down with both of his hands, by turning his body to his right side. The strong turning force causes **A** to bend down while his right elbow is being severely pressed down by **B**.

Hei-Suh Kik Hui

(棄實擊虛 or "Avoid the Heavily Guarded Area, Attack the Unguarded Area")

—— the fighting tactic to counterattack the Gum-sau movement

(✱ Please pay attention that when being grappled or arm-locked, never try to tighten up the arm-muscles as this will only give the grappler a better chance to twist your grappled arm. Instead, totally give up your resistance by relaxing the whole arm. Your arm should be as soft as rubber. Then you can turn your elbow at any direction as you like.)

Diagram A: B grapples **A**'s right arm and tries to press down his elbow so as to control him completely.

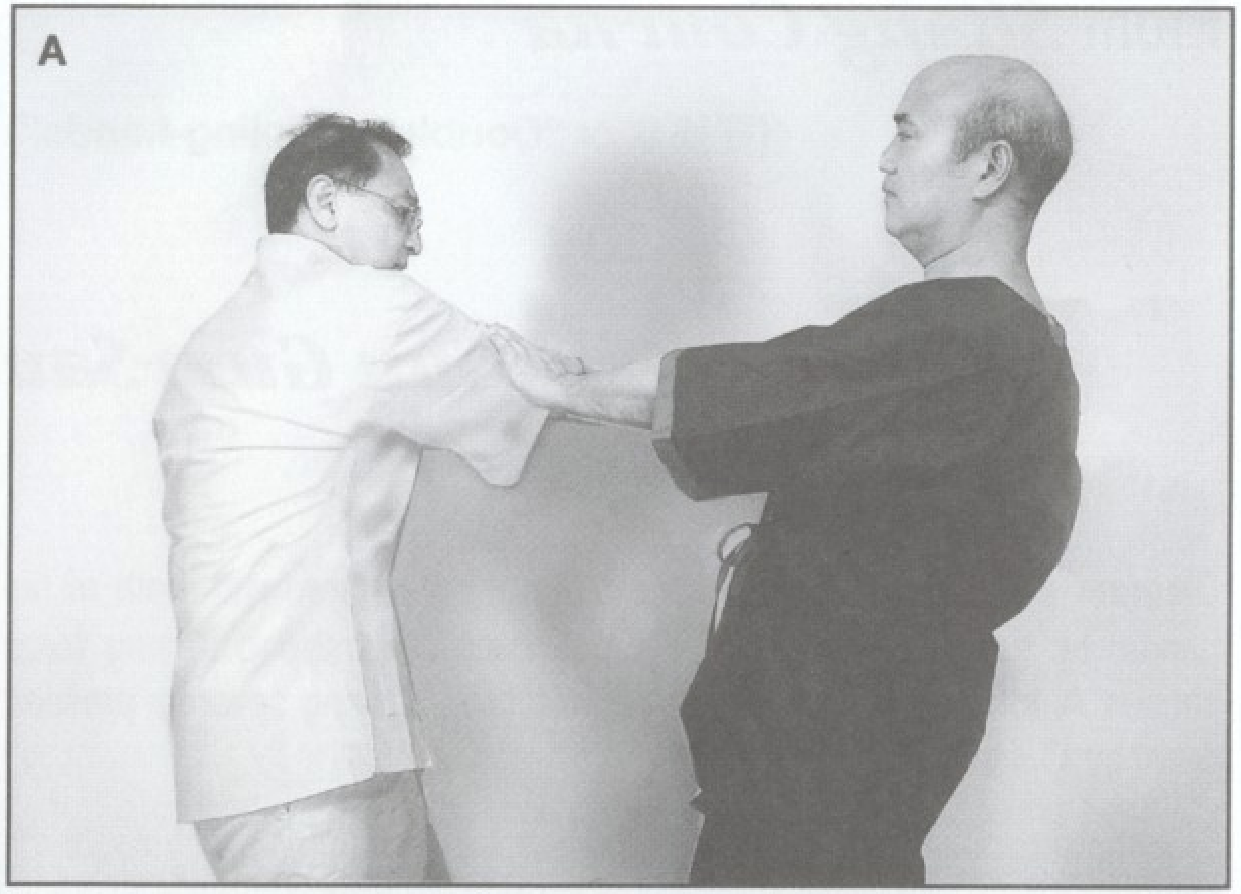
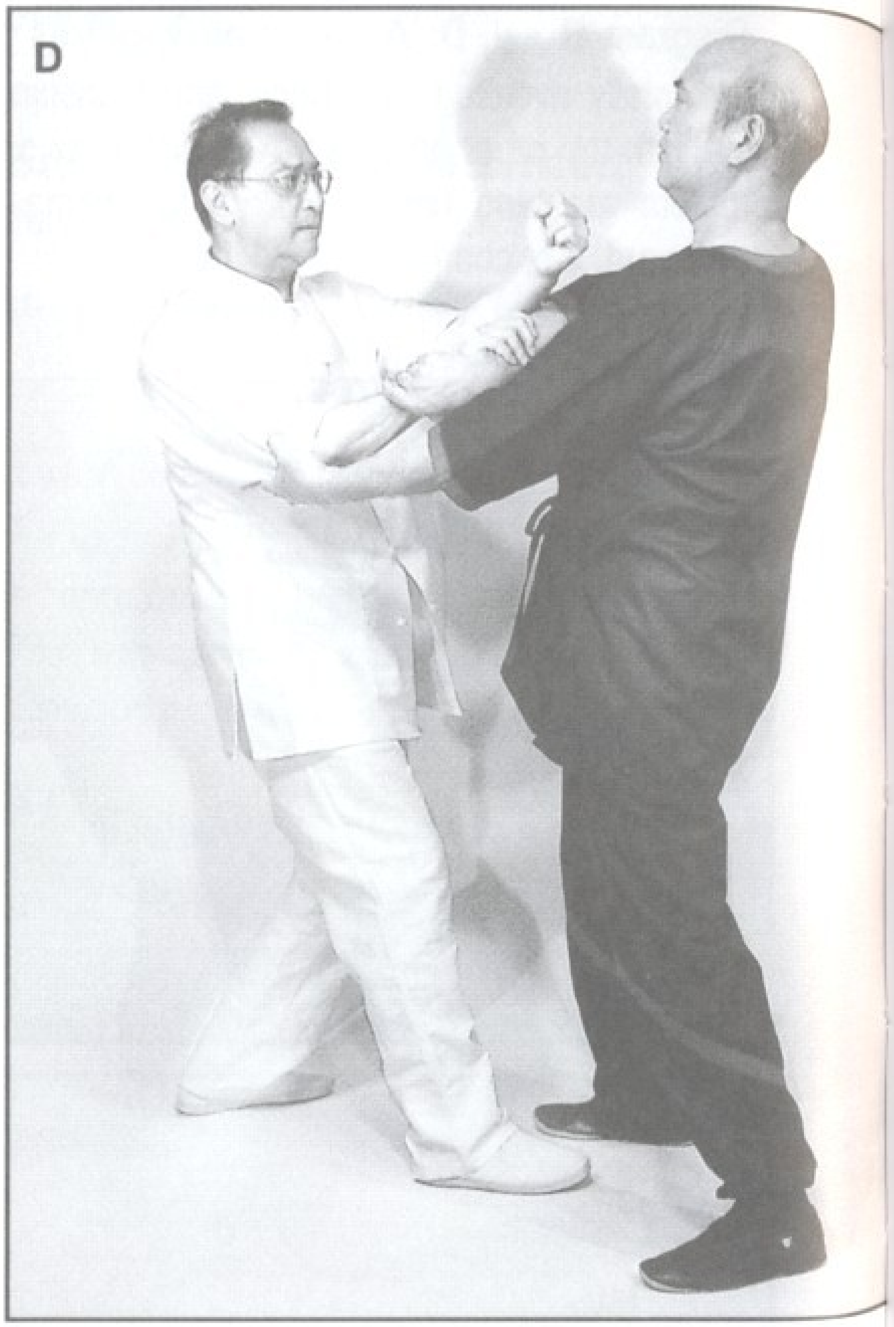

A

Diagram B — D: A immediately relaxes all the muscles of his right arm, totally avoiding resistance, and launching a thrusting punch at **B**'s face with the other hand. As **A's** arm is as soft as an "eel," **B** has a big problem grabbing him tightly. At the same time **A** rotates his elbow downward, he charges in and hits. **B** has no chance to lock him up anymore and can only release his arm.

B

C

(* **Conclusion:**
When students have learned the full sequence of the Second Section of Chi-Sau and have mastered all the techniques skillfully, they can apply all these techniques repetitively to attack and defend without following a patterned sequence. Please understand that we only emphasize the necessary sequence in the Teaching Programs. The truth is that in practical training, there are not any immutable or frozen sequences or routines. Rather, there is only the concept which guides our changing movements. By reacting according to the sensitivity of our arms to the force exerted by the opponent, we move in a logical and necessary fashion to counter our opponent.



Please bear in mind that your enemy would never do Chi-Sau with you in real fighting. The Chi-Sau exercise is especially for the development of your sensitivity and flexibility once you fight against an opponent, as he would never offer you any patterned sequence or fixed formality in fighting.)

How to Apply The Movements in Practical Fighting?

The movements from the basic ***Lat-Sau*** exercise as well as the movements in the Second Section of ***Chi-Sau*** exercise are not merely for a WingTsun practitioner to fight against another WingTsun (or wing chun) practitioner, but to exemplify attacking movements when facing an opponent posing a similar pre-fighting posture.

Do understand that whenever we fight, we have no chance to first ask our opponent which style he has learned, nor can we even check out his attacking movements beforehand. We certainly can't tell our adversary that since he has not learned exactly what we have learned, that we are not going to fight him.

Below are some of the examples derived from the basic *Lat-Sau* exercise:

Lat-Sau

Oi-moon Pak-da

Applying the *Oi-moon Pak-da* or Outdoor Slapping Punch to fight against an opponent when he places his arms a bit lower than the position of your arms.

Diagram 1: **A** (right), the WingTsun fighter, is confronting **B**. **A** sees that **B** is posing a pre-fighting posture with the left arm in front but the right arm holding a fist beside his waist. Additionally, he also sees that **B**'s leading arm is at the indoor-area but a bit lower than his leading arm.

1

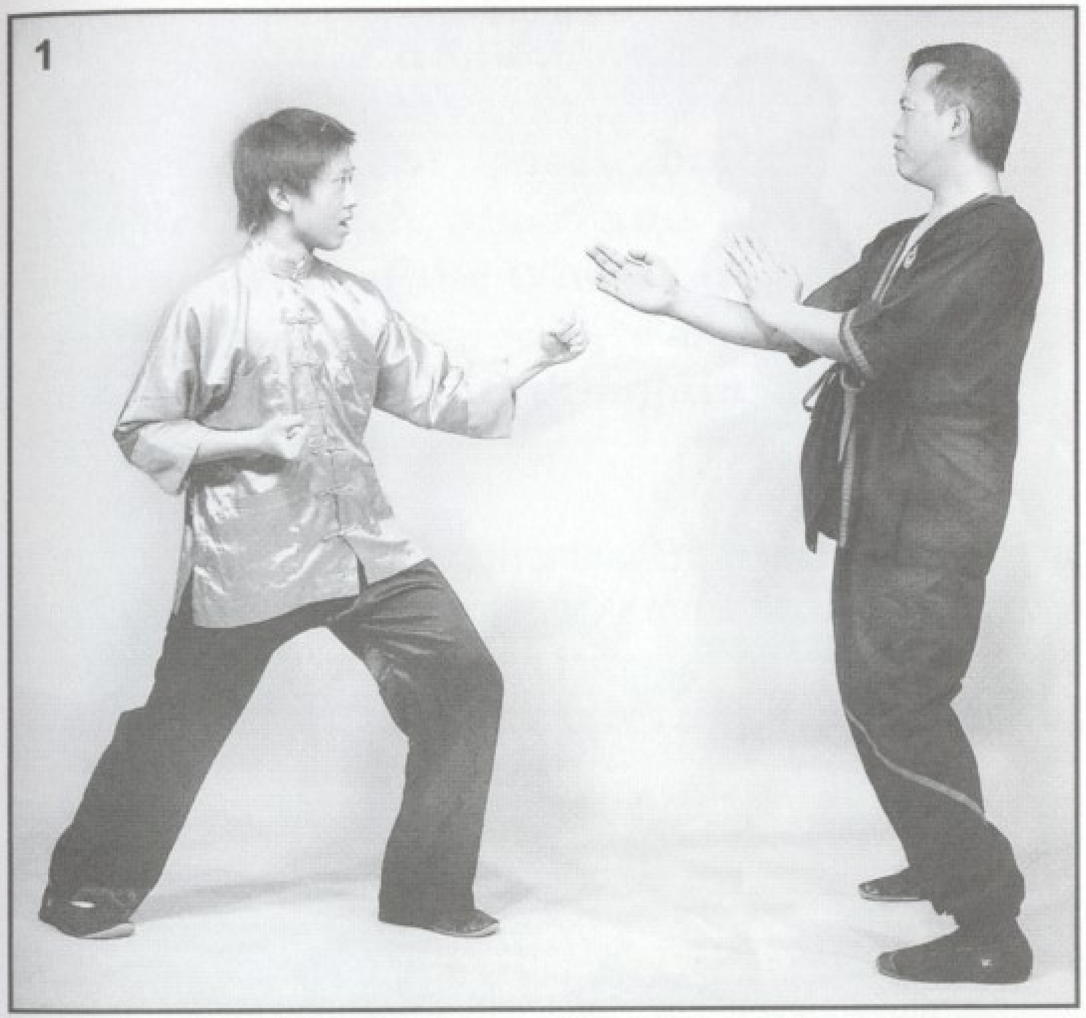


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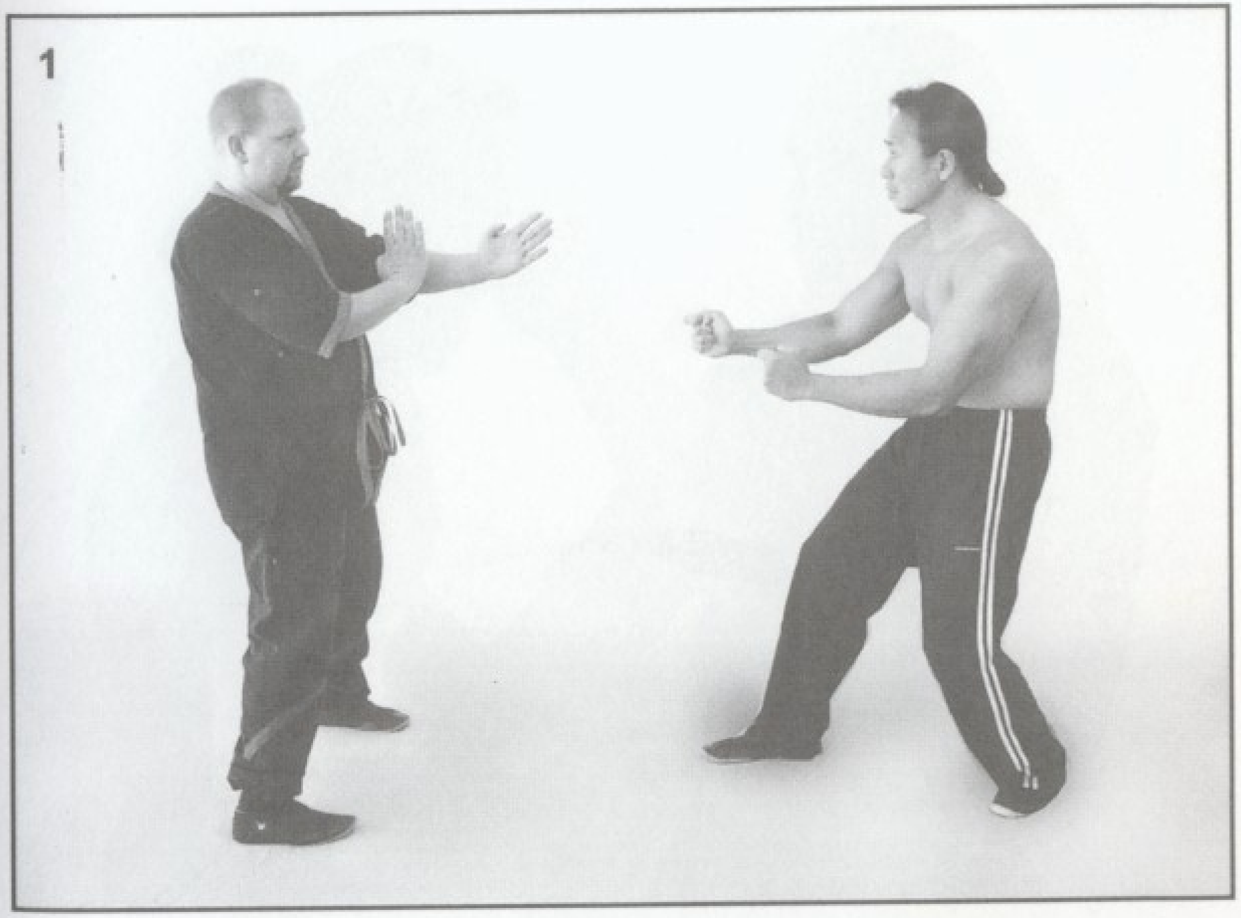
Diagram 2: **A** immediately charges in and launches a *pak-sau* with his leading hand. At the same time he attacks with a punch to **B's** face.

Diagram 3: As **B**'s leading arm is being controlled by **A**, he cannot avoid the thrusting punch and at that moment gets hit.

Noi-moon Pak-da

If the opponent poses both his arms nearly parallel to each other and a bit lower than the leading arms of the WingTsun fighter, then he can apply the *Noi-moon Pak-da* or Indoor-area Slapping Punch to fight against him.

Diagram 1: **A** (left) is confronting **B**. **A** realizes that **B** is posing a pre-fighting posture with the two forearms nearly parallel to each other at a horizontal position lower than his two arms. Therefore, A immediately steps in and slaps his left palm over the two arms of the opponent.



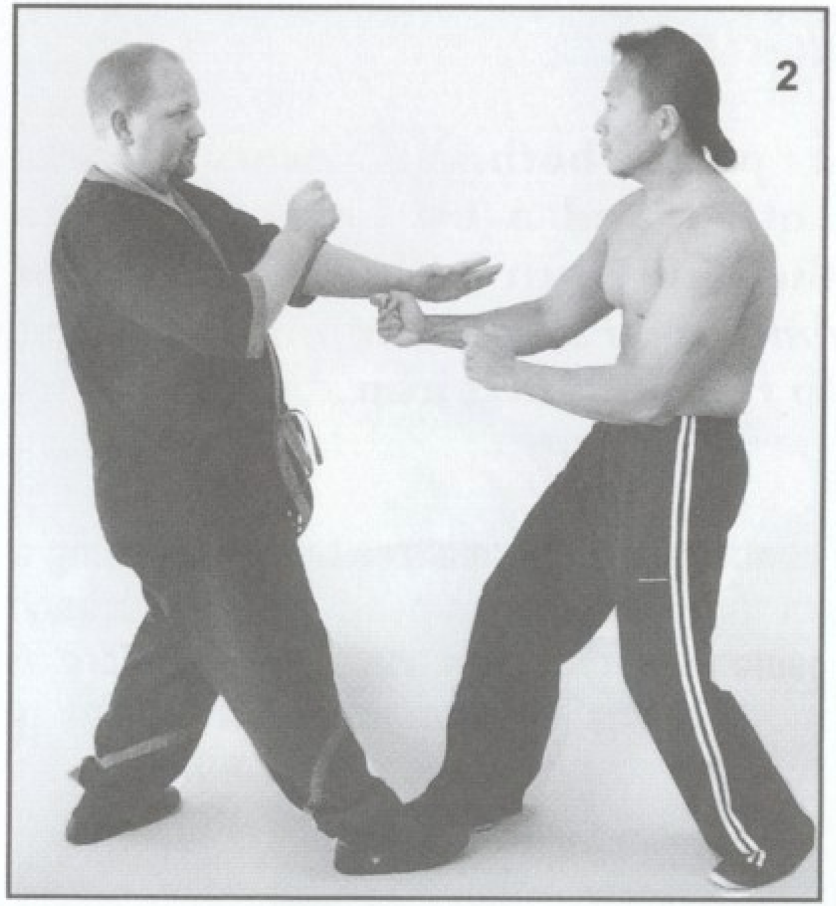
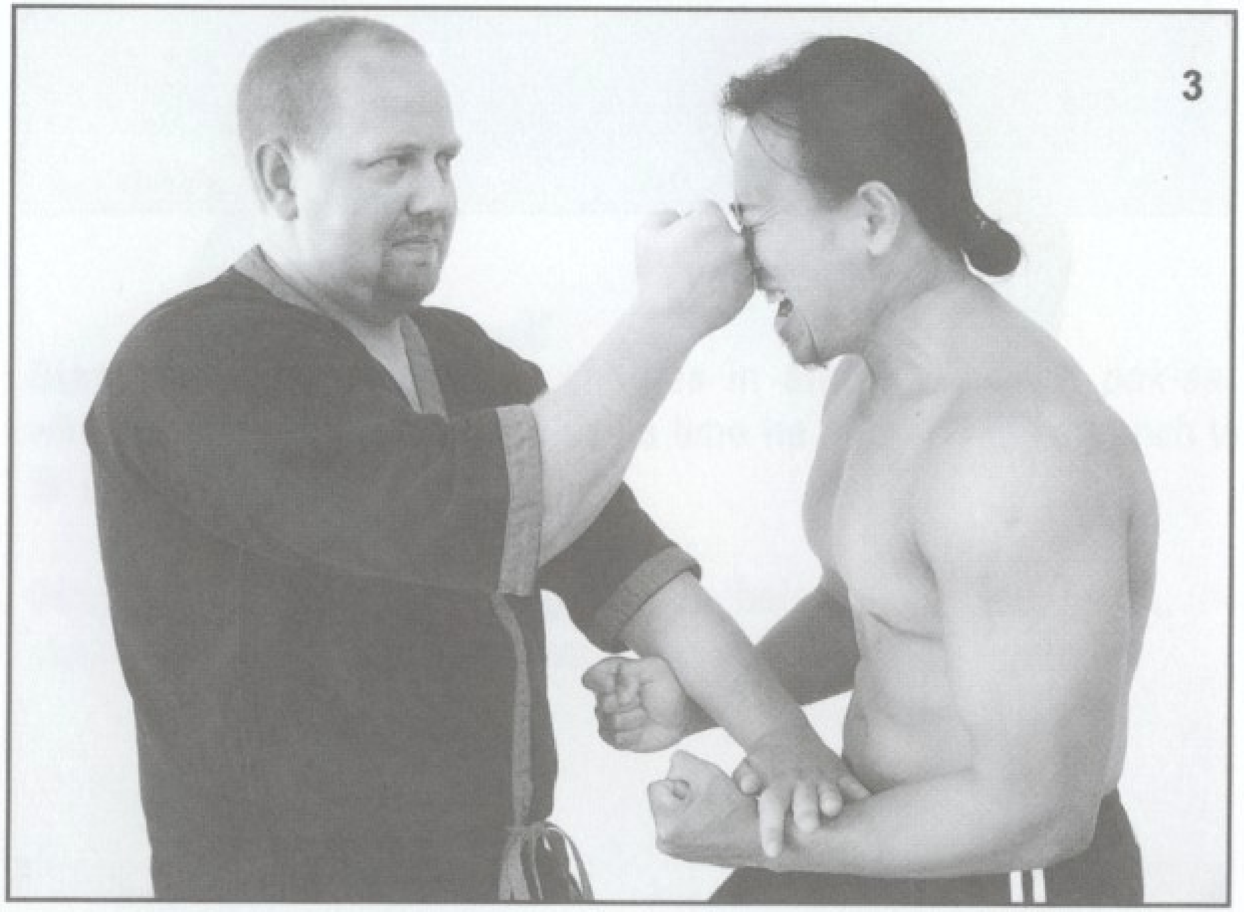


Diagram 2: A immediately steps in and slaps his left palm over the two arms of the opponent.

Diagram 3: At the same time **A** charges in, he punches **B** in the face while his left palm is controlling both of **B's** arms.



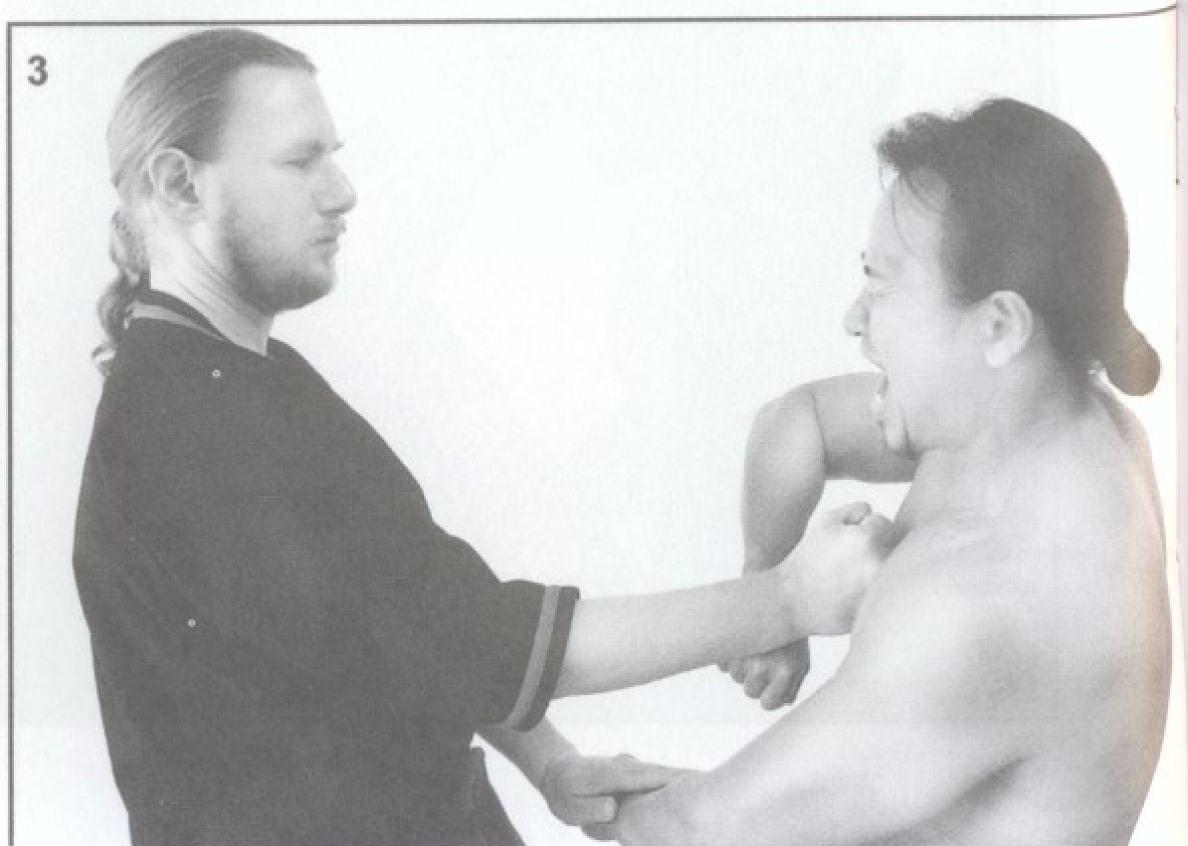
Jut-da

In case the WingTsun fighter faces an opponent whose leading hand forms a crossed position to his own, no matter where he places his other arm in this position, the WingTsun fighter can just charge forward to contact the leading hand of his opponent and attack him directly with a thrusting punch.

Please pay attention that once the WingTsun fighter attacks, his punching hand should also keep tight contact the other hand of the opponent to make sure the opponent cannot fight back while being attacked.

2

Diagram 1 — 3: A (left) is confronting **B**. **A** realizes that **B** is posing a pre-fighting posture with his leading arm forming an intercrossed position towards his own leading arm. Therefore, **A** swiftly steps in and applies a jut-sau technique to press down **B**'s leading arm and attacks him to the chest.



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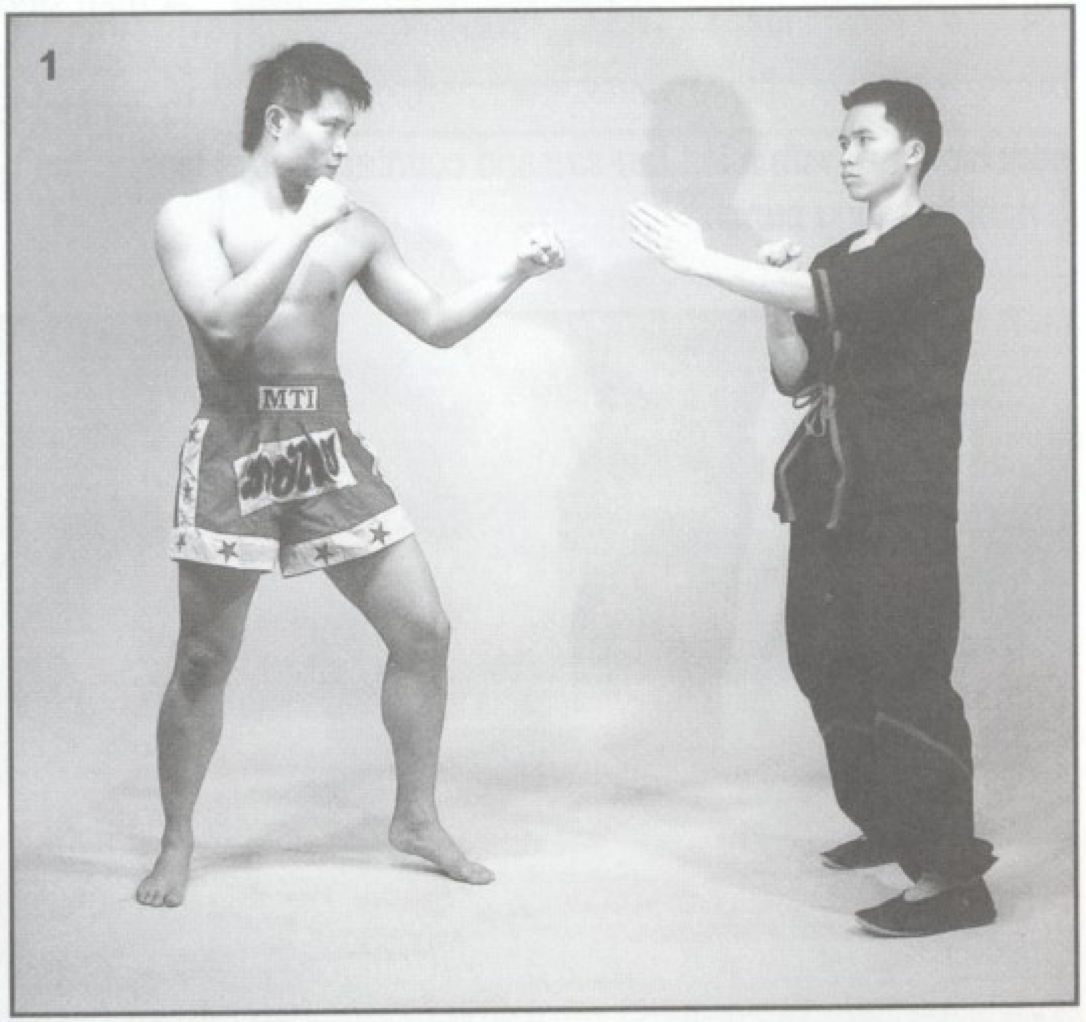
Oi-moon Tan-da

Although the *Oi-moon Tan-da* or "Outdoor-area Palm-up arm with Punch" is not regarded as a regular lesson taught in the basic *Lat-Sau* course, it is advisable to apply this movement whenever you find out that the leading arm of the opponent is at the outdoor-area to the leading arm of yours. At this moment, no matter the opponent is going to attack you or not, you only need to step in along a V-shape angle to contact his leading arm and hit him with your other hand.



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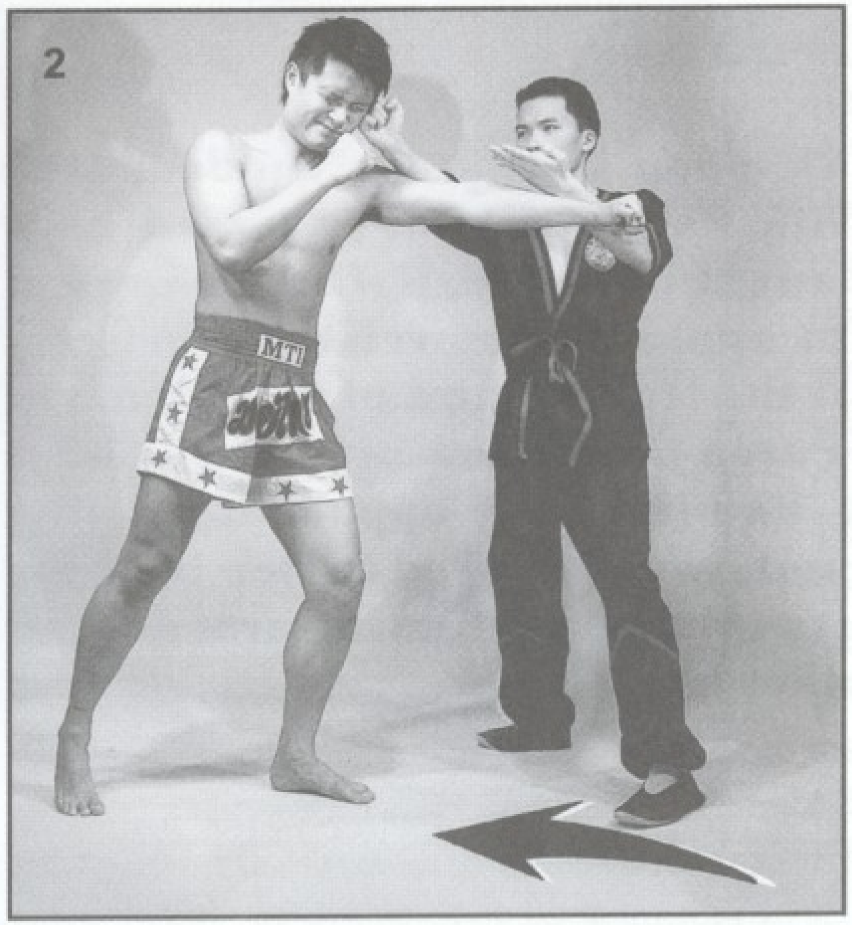
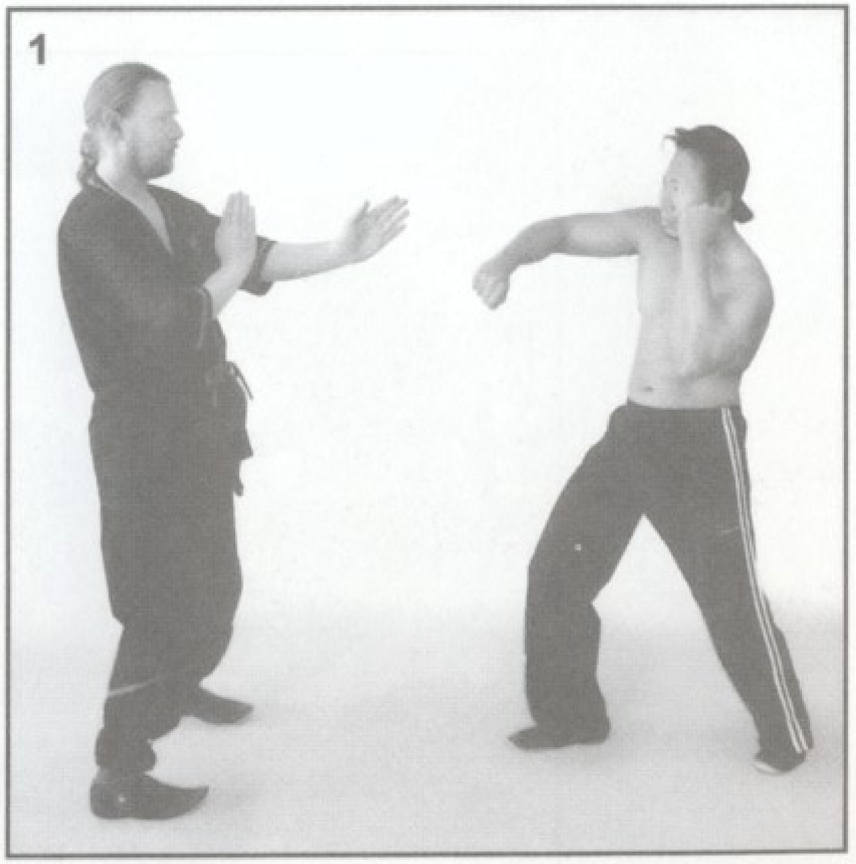


Diagram 1 — 3: **B** (left) is posing a pre-fighting posture with the left arm in front of his right arm. Further, **B**'s leading arm is at the outdoor-area of the leading arm of **A** (right). When **B** is approaching and is trying to attack **A** with a jab, **A** then steps obliquely forward to contact **B**'s punching arm with a left *tan-sau* and counter attacks him on the head with a right thrusting punch.

Noi-moon Tan-da

You can apply the *Noi-moon Tan-da* or "Indoor-area Palm-up Arm with Punch" if your leading arm is either at the indoor-area to that of the opponent or you are defending a roundhouse punch attack. Please note that a WingTsun fighter needs not to wait for the opponent to attack him first then he does the "defending" part. No matter your opponent starts the attack or not, you can swiftly step in along a V-shape angle and stop him from attacking you by counterattack him with your punch.

Diagram 1: **A** (left) is confronting **B**. **A** sees that **B** is posing a pre-fighting posture with his leading arm a bit hooked and horizontally placing in front of his right side, while his left arm is bending vertically besides his head.



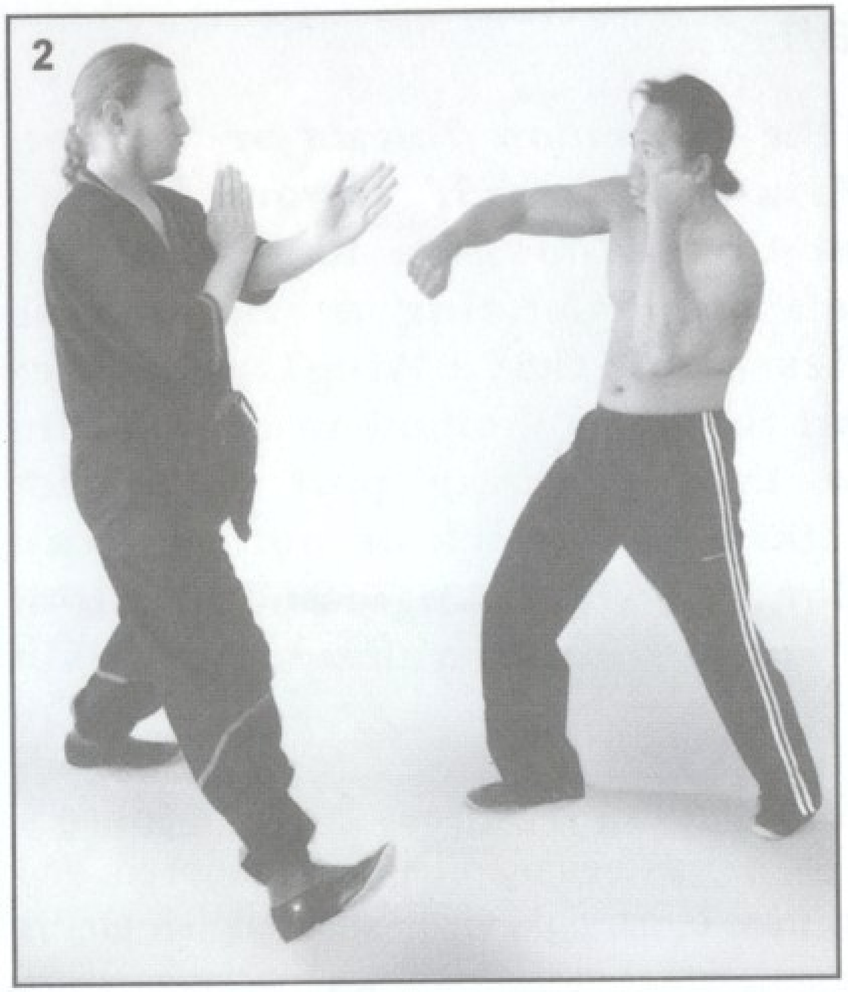
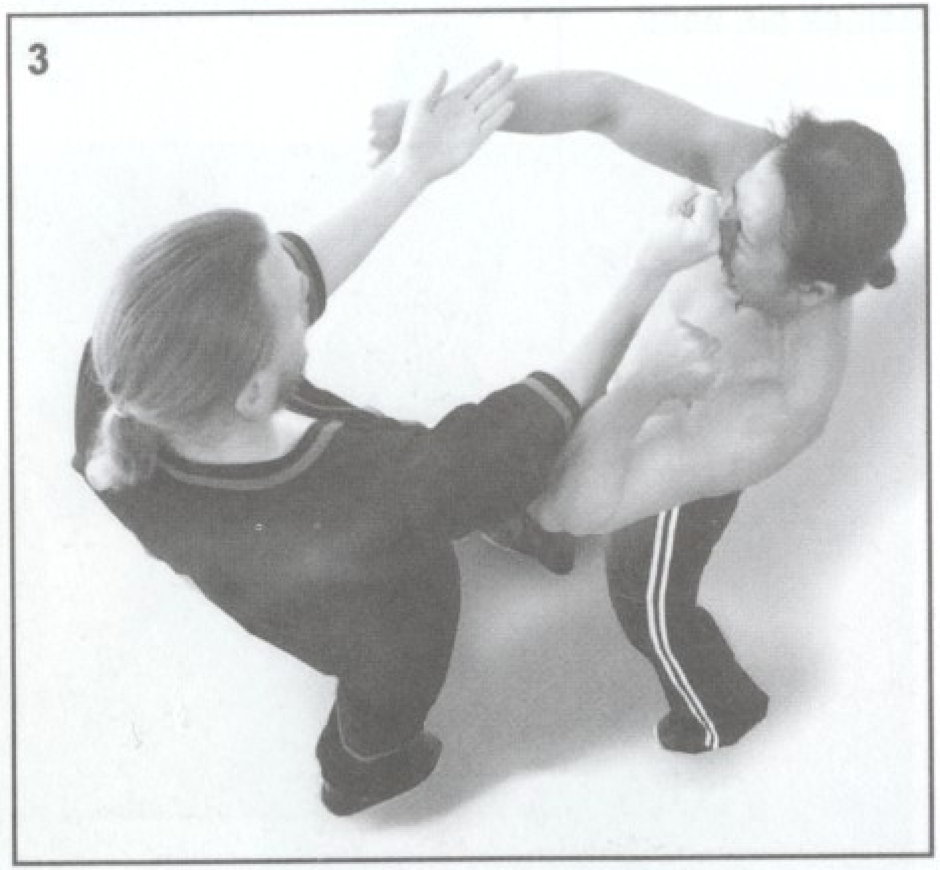


Diagram 2 — 3: **A** steps towards **B** along a V-shape angle. At nearly the same time, **A** has turned sideward to make a front-leg rear stance. As he gets close, he attacks **B** with a right thrusting punch and simultaneously blocks **B** from applying a hook with his left *tan-sau* movement.



Pat-da

You can apply the *Pat-da* or "Hacking and Punching" if your leading arm is either at the indoor-area to that of the opponent or at the outdoor-area as stated below. Please note that a good WingTsun fighter can attack his opponent under any circumstances.

Diagram 1 — 2: A (Left) is confronting **B**. Suddenly, **A** charges in along a V-shape route to make a close-range attack onto **B**.

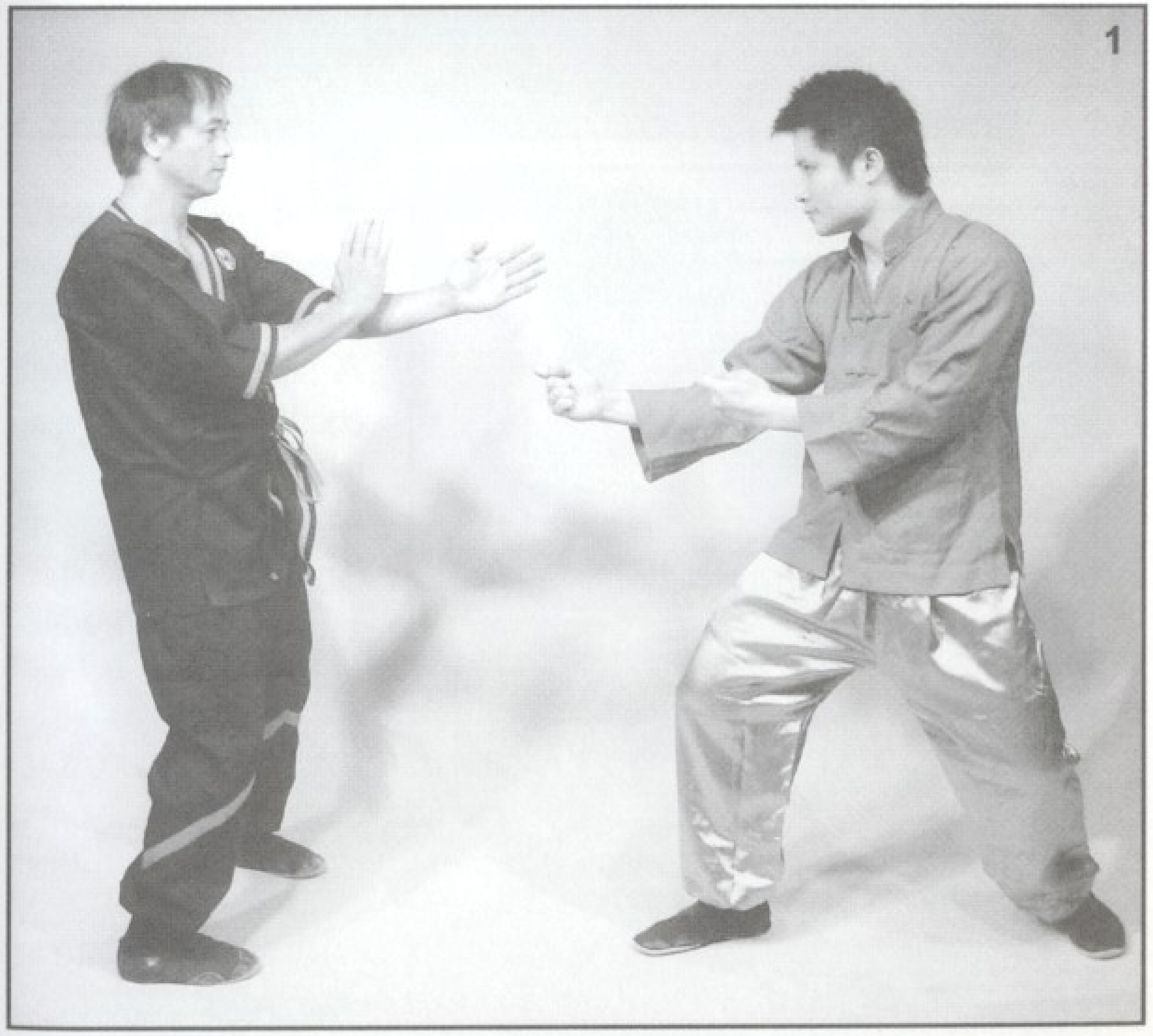


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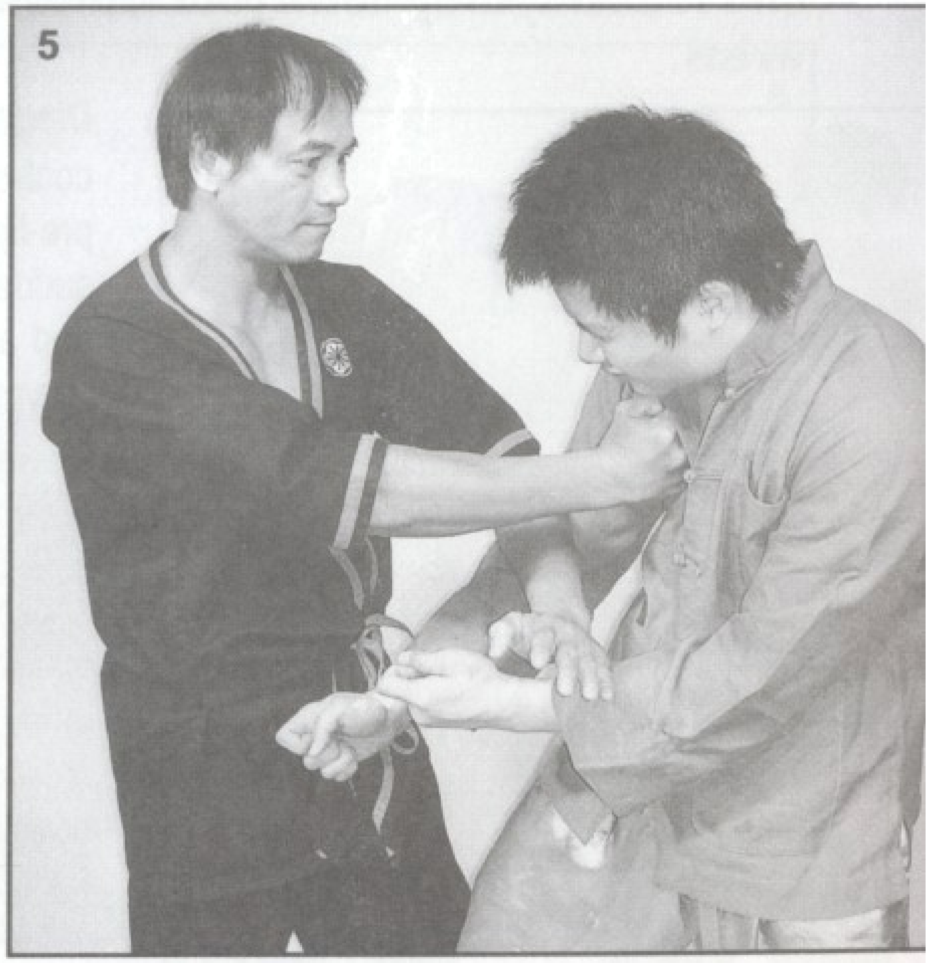
Diagram 3:
While **A** is charging in, he attacks **B** with the left palm, hacking **B** heavily on the neck. Additionally, he grabs **B** tightly with the right hand by the wrist of his leading arm.

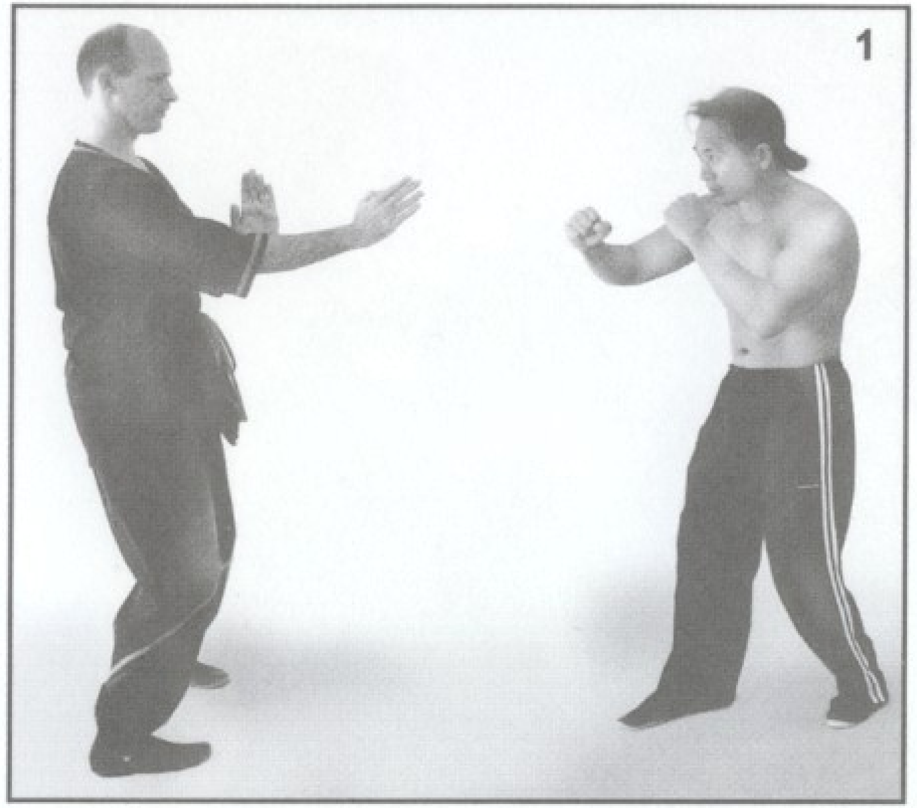
3

4

Diagram 4 — 5:
While **B** is suffering the heavy chopping force on the neck, **A** immediately chops down his left palm from the neck to the abdomen over the arms of **B**. At nearly the same time, he punches **B** in the chest with the right thrusting punch.

5





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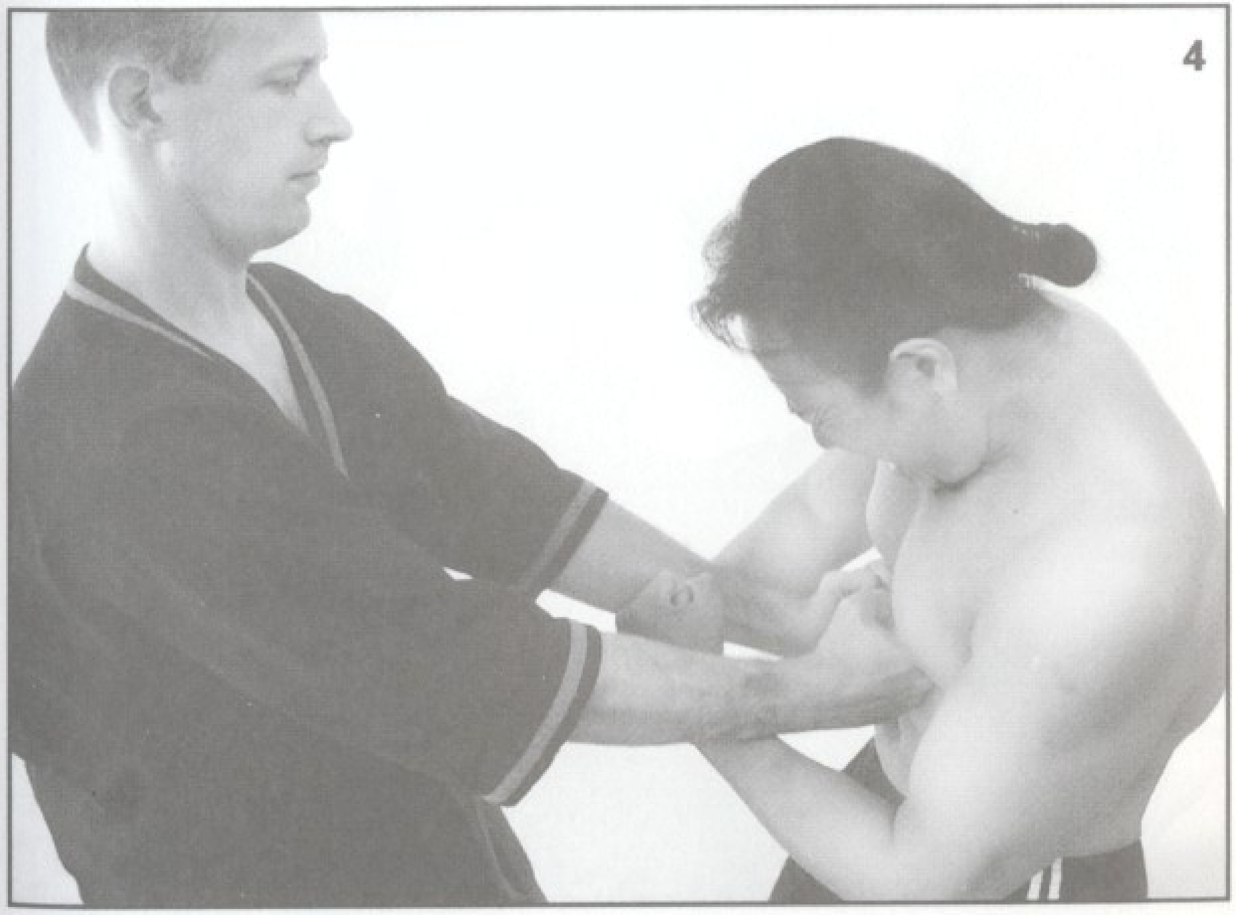
Shang Jut-Da

You can apply the *Shang Jut-da* or "Double Jerking-hand with Punches" if both of your arms are higher than those of the opponent. In this case, you only need to charge forward and suddenly drop down your hands strongly over his wrists.

2

Diagram 1 — 4: A is confronting **B** in different pre-fighting postures. All of a sudden, **A** charges towards **B** and applies the double *jut-sau* movement to control **B**'s hands. While B is trying to resist the force with his full strength, **A** immediately applies the double *jut-sau* to make **B** lurch forward. At that moment when **B** loses his balance, **A** then launches the double punches to attack **B** on the solar plexus.

3



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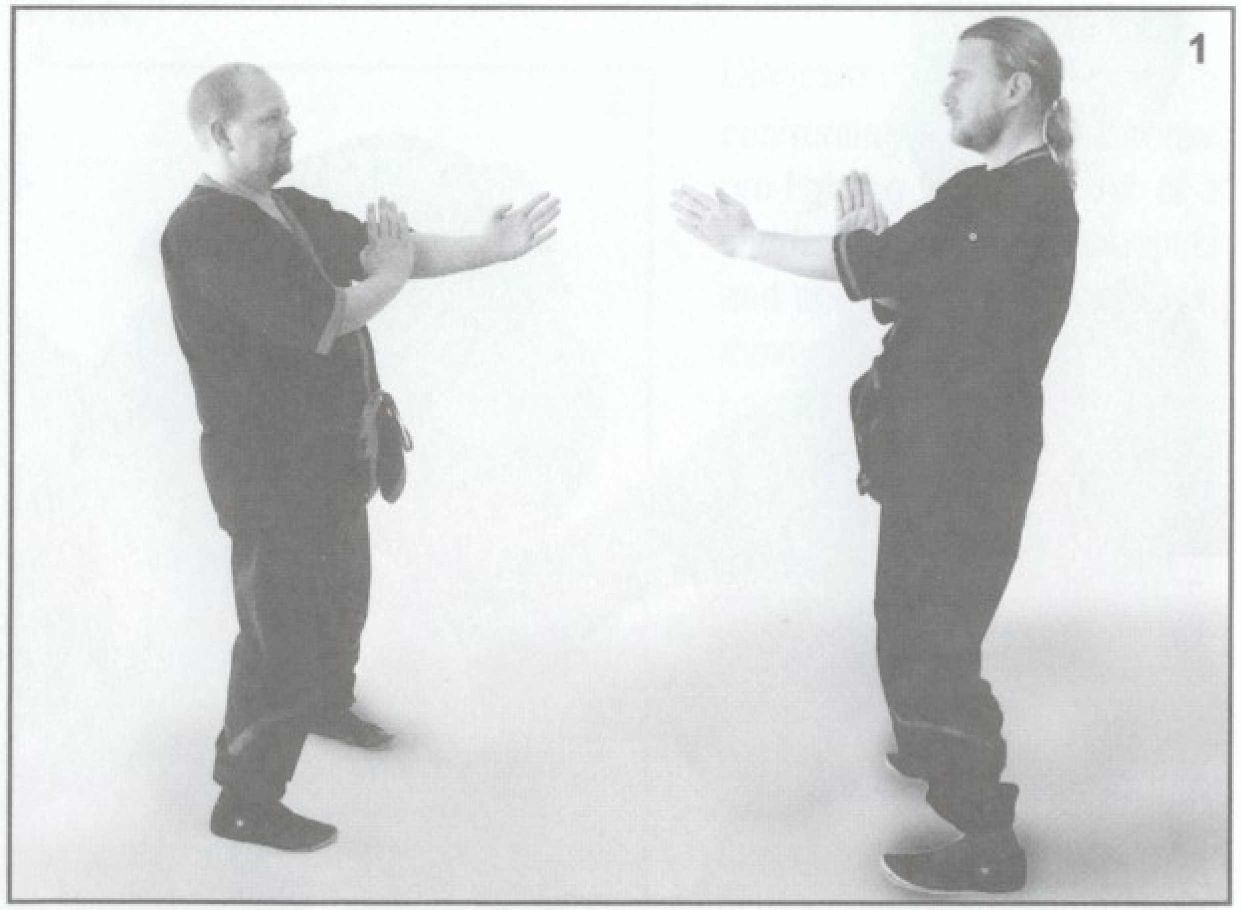
Below are some of the examples derived from the Second Section of ***Chi-Sau*** exercise:

Second Section *Chi-Sau*

Pak-Jarn-Sau

You can apply the *Pak-Jarn-Sau* or （拍睜手） "Joint-slapping-hands" in case your opponent attacks you with a *pak-da* or similar movement. Remember that the first *Pak-da* attack has already been introduced in the basic *Lat-Sau* exercise. Further, the attacker in this series is also applying the same technique to attack the opponent. Therefore, we are not going to repeat it once more in this paragraph.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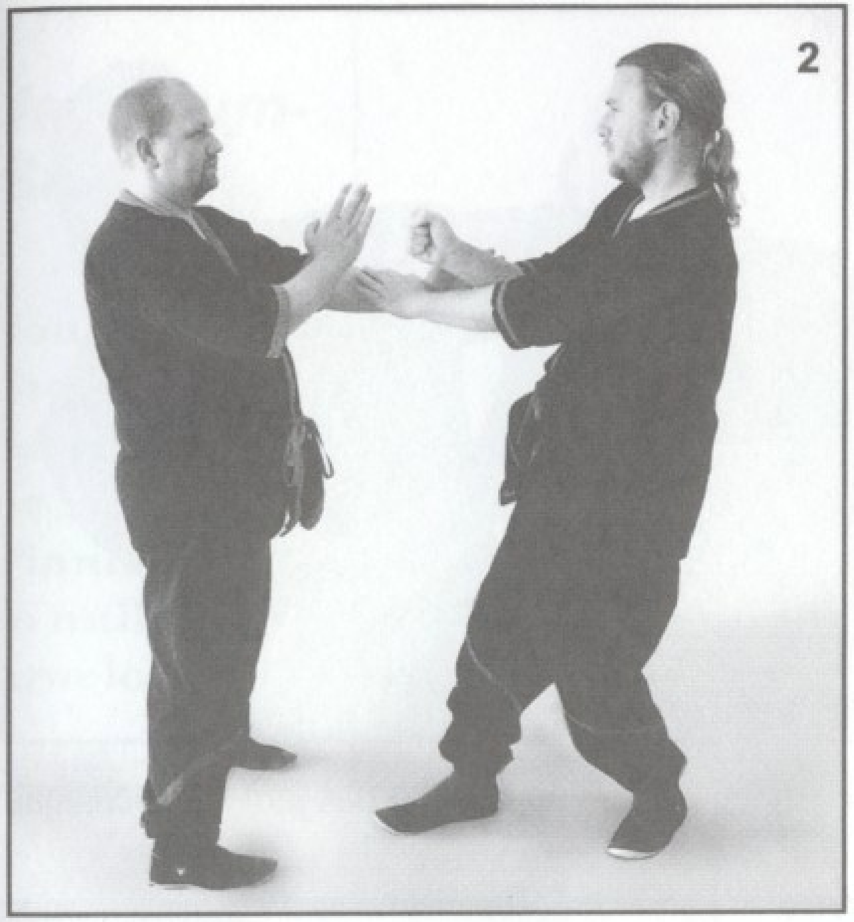
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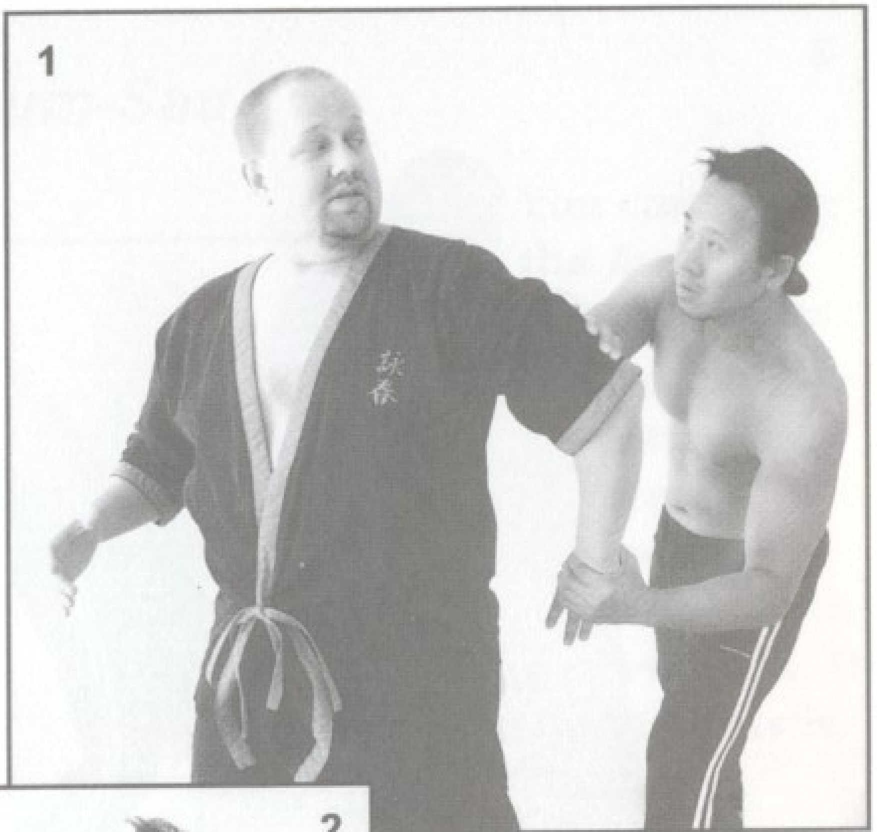
Diagram 1 — 5: When **B** (right) starts the attack with a *pak-da* movement, **A** immediately defends himself by launching a *wu-sau* or protective arm to block the incoming punch.

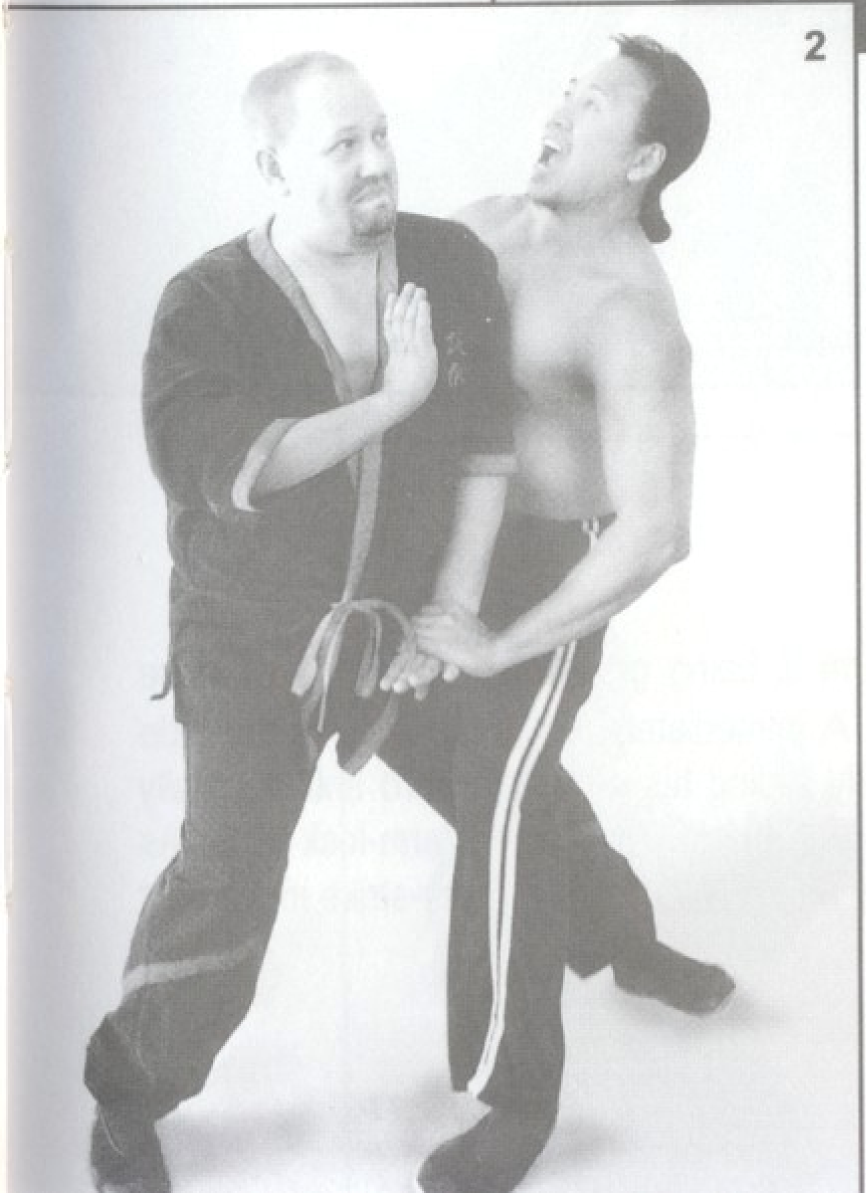
3

Diagram 5: At nearly the same time, **A** applies the *pak-jarn-sau* technique to dislocate the arm-joint of **B**.

Jark-Gum-Sau

You can apply the *Jark-Gum-Sau* (側撳手) or Side Pinning-hand to nullify the arm-lock by





your adversary together with the *Bok-Da* (膊打) *or* Shoulder-strike movement to counterattack him

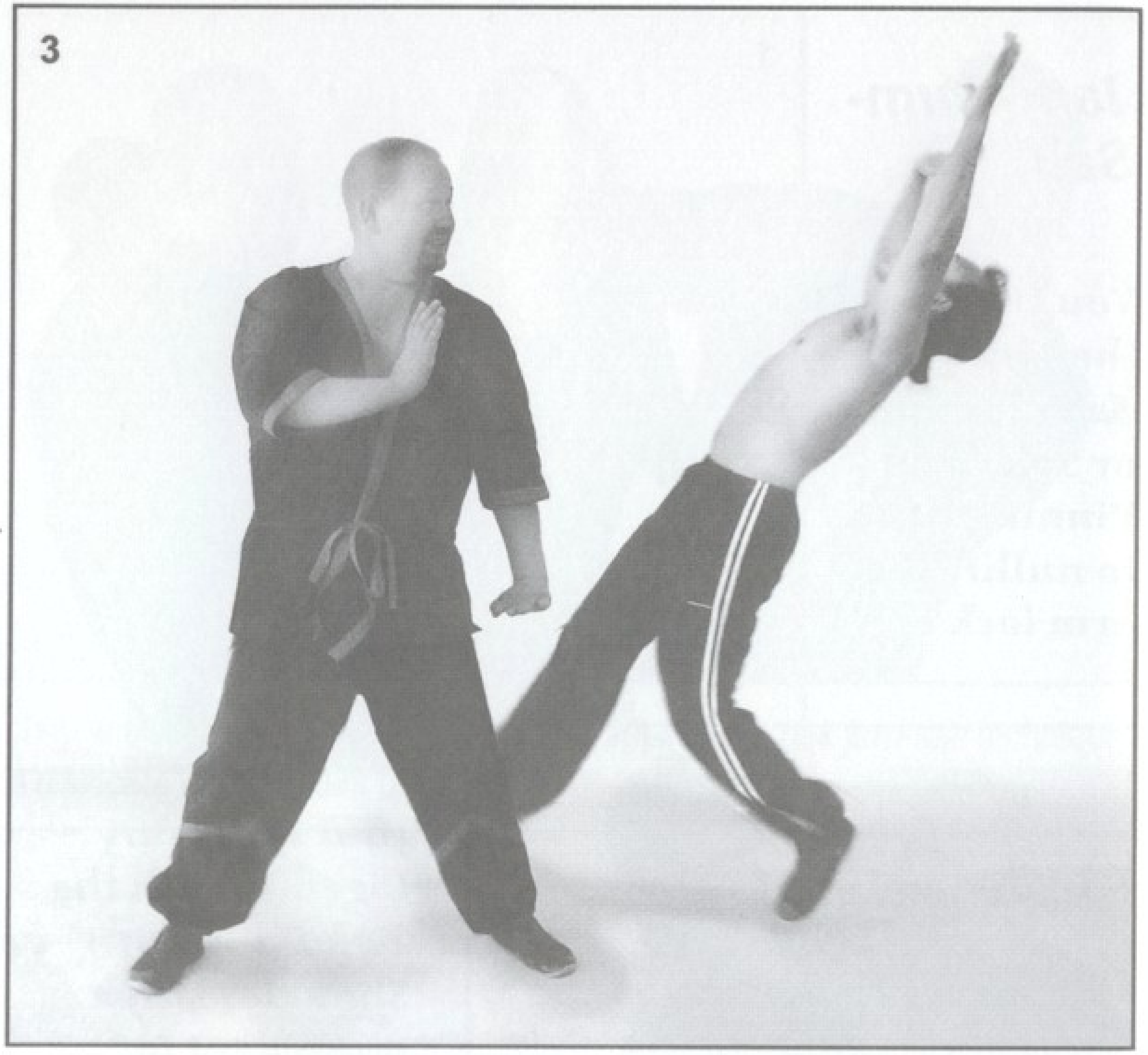
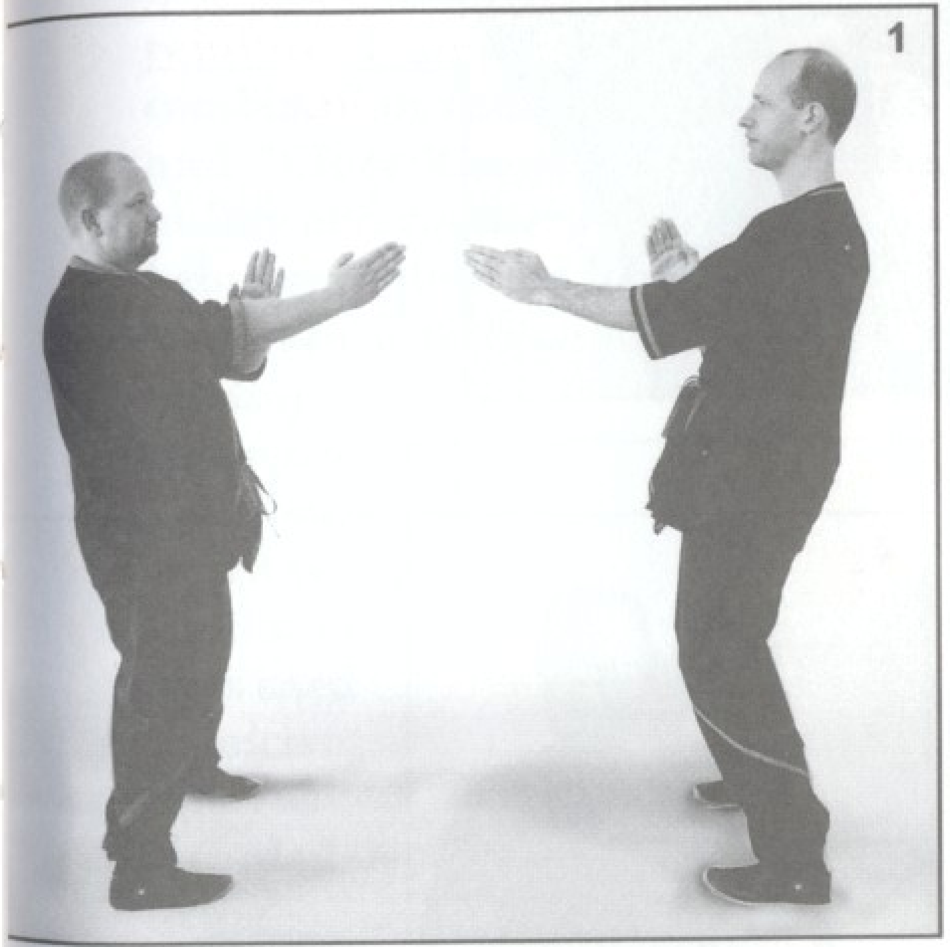


Diagram 1 — 3: A's left arm is being grabbed by **B** with a surprise attack from behind. However, **A** immediately reacts by applying the Side Pinning-hand movement, totally sliding his arm downward until it is fully straightened. This "eel-like" action quickly nullifies the arm-lock of **B**. As well, **A** strikes **B** away heavily with a *bok-da* or Shoulder-strike movement at the same time.

Jark-Sun Gum-Sau



You can apply the *Jark-Sun Gum-Sau* (側身撳手)or Sideling Pinning-hand movement to control an opponent with an arm-lock. Of course, this is also an arm-dislocating movement — a technique other than punching an opponent in WingTsun.

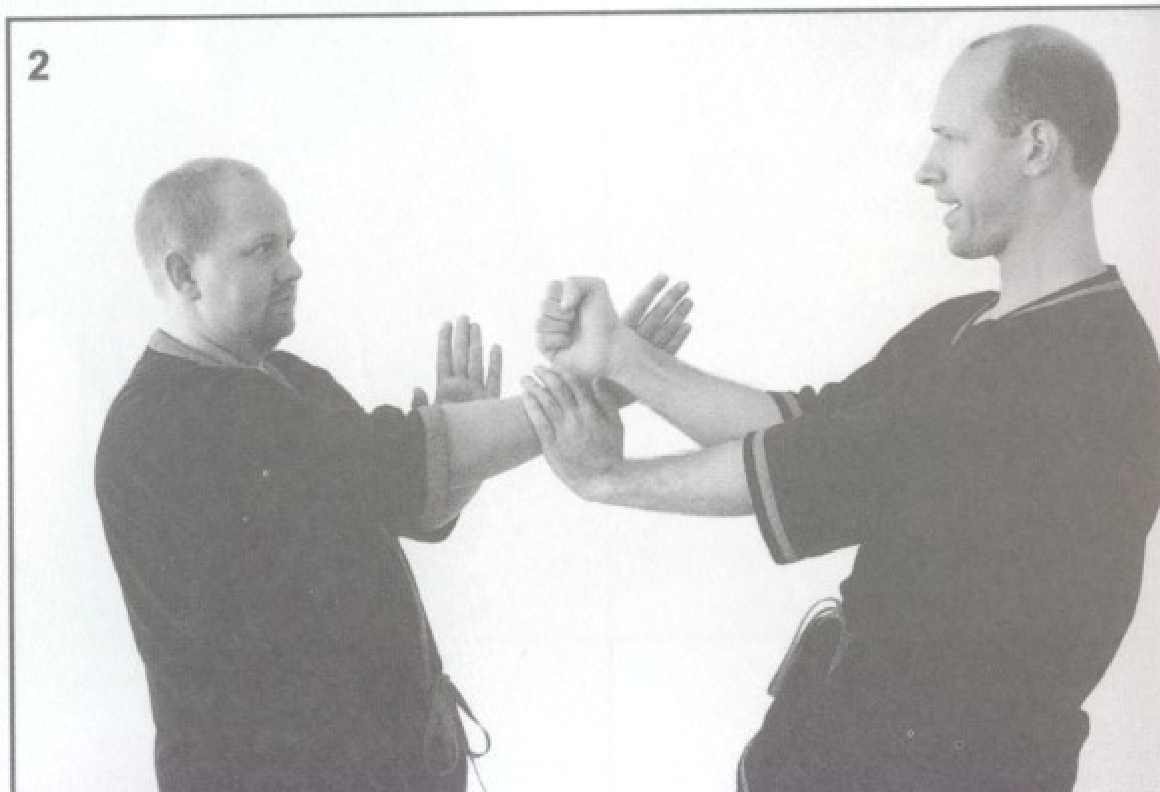
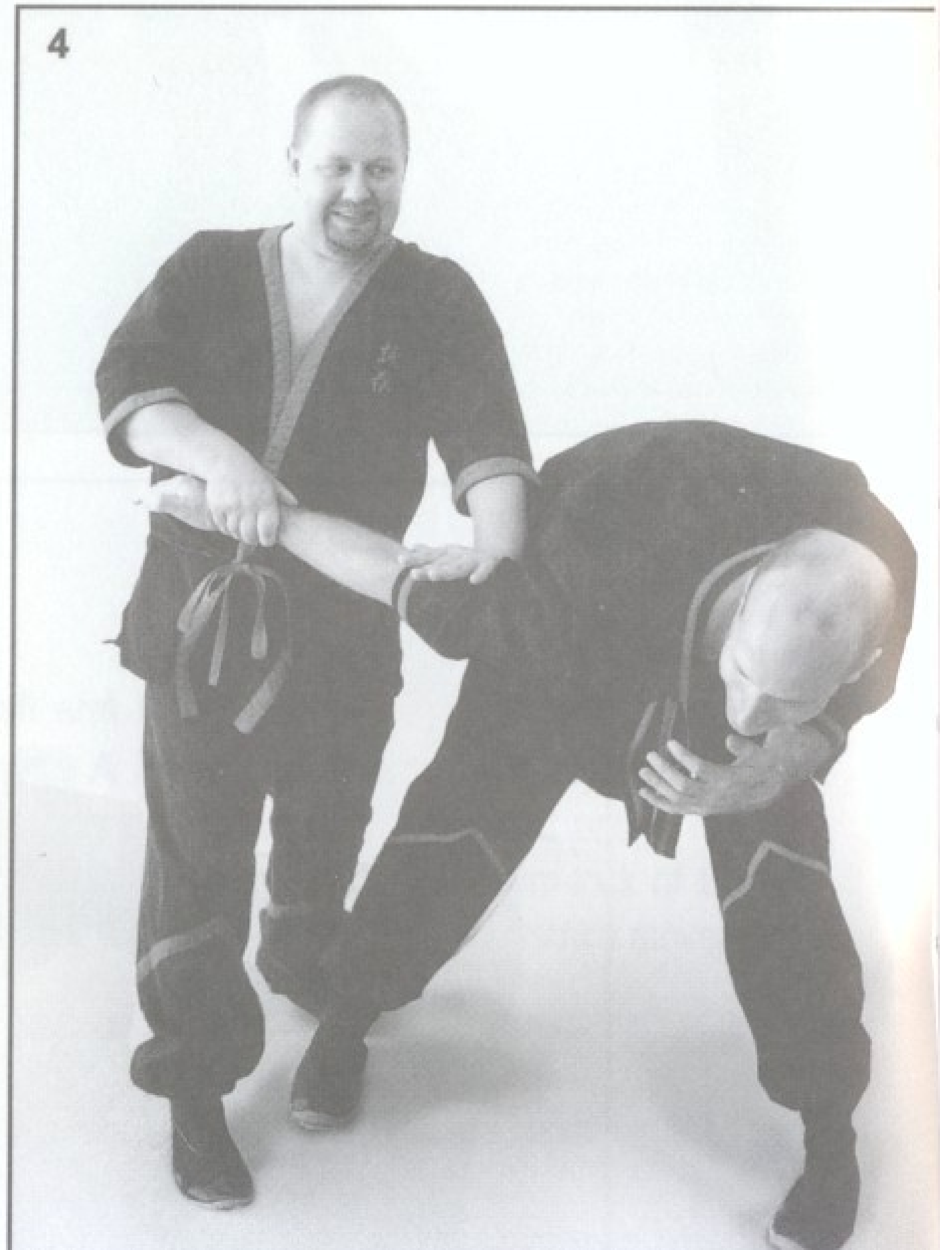


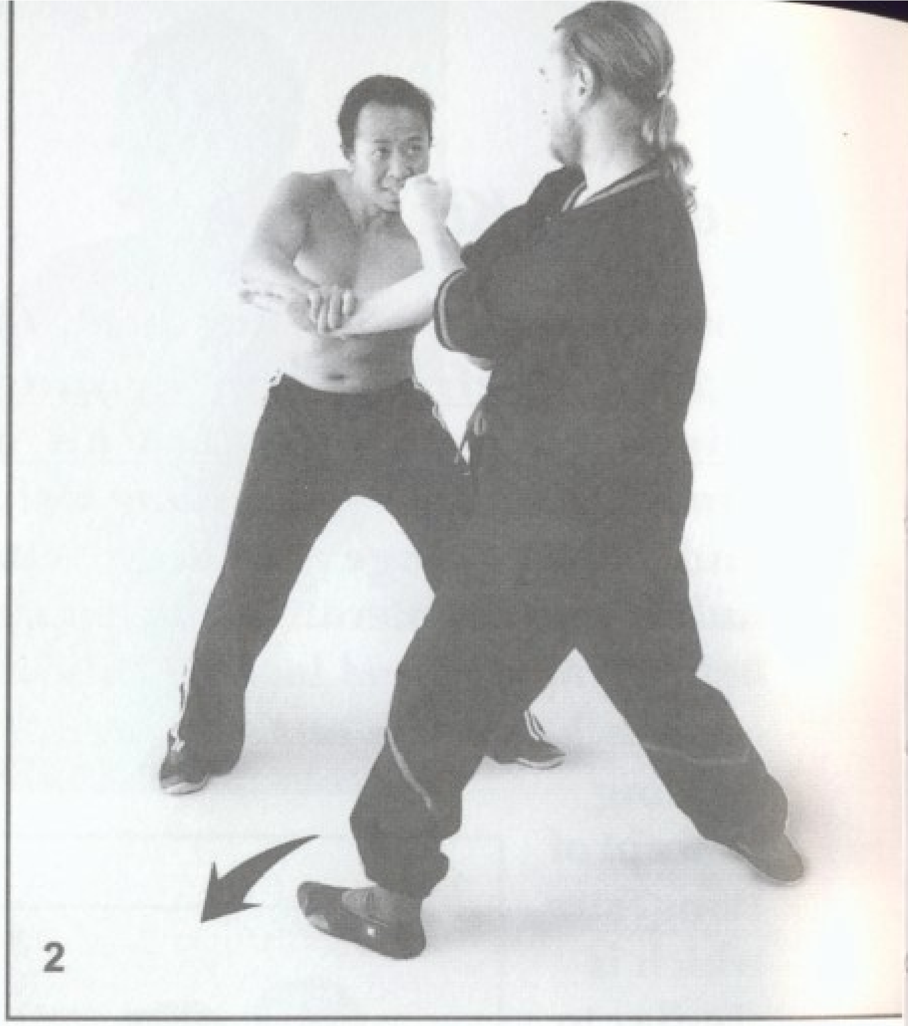
Diagram 1 — 4:
A (left) is confronting **B**. When **B** attacks **A**, **A** immediately applies a turning stance movement to evade the punch and, at nearly the same time, with both his two hands, **A** grabs the wrist and the elbow of **B**'s punching arm. Then A turns his body aside and applies the heavy turning force to press down **B**'s arm with a Sideling Pinning-hand technique.

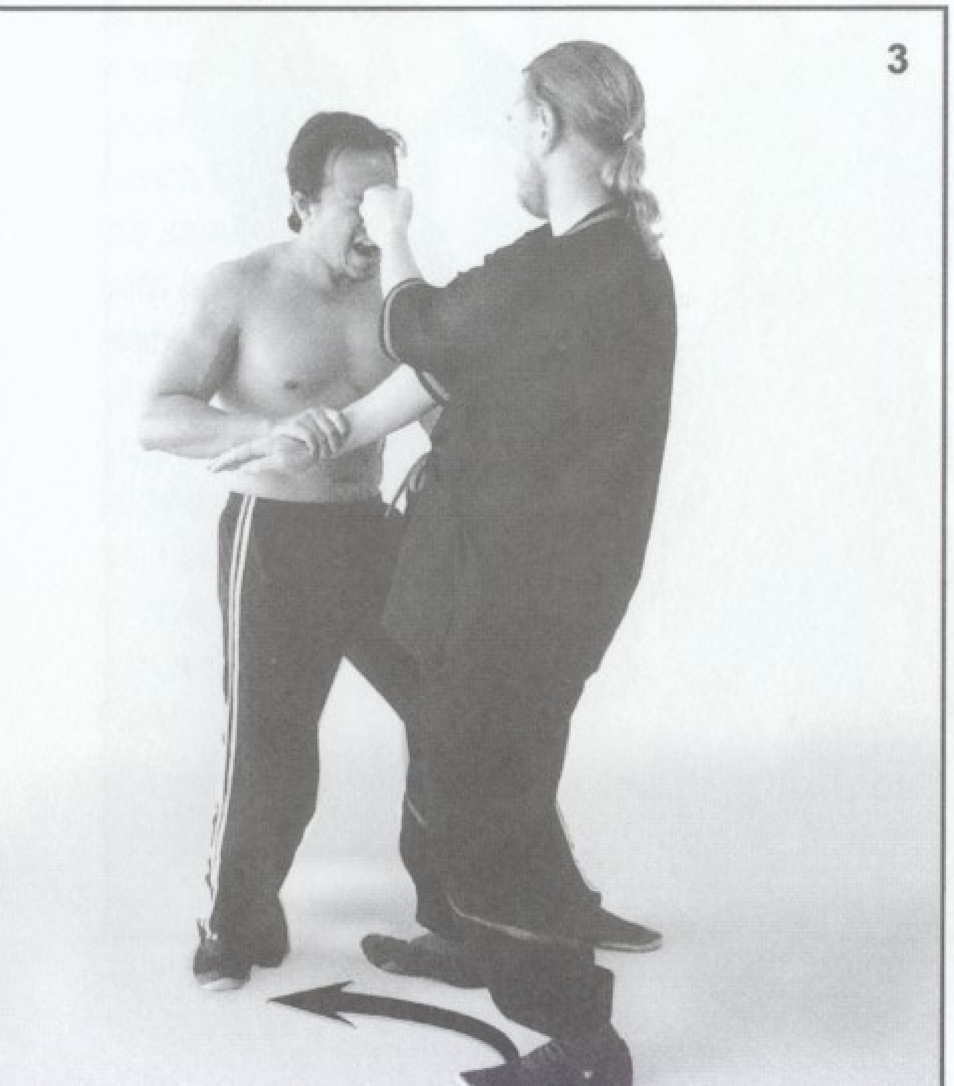


Hei-Suh Kik Hui

You can apply the fighting tactic "*Hei-Suh Kik-Hui*" (棄實擊虛) or "Refrain from fighting against the fully reinforced area but attack his unguarded area" in combination with the "Falling-leaf Steps", Flexible Arm" and "Close-Range-Pursuing–Attack" techniques to nullify and counterattack the opponent if your arms are being grappled and locked. This is the motto "to counter an attack with an attack" (以打為消). It is a superior fighting concept of WingTsun which is similar to ones used in ancient times as recorded in the book *"The Art of War"*.

Diagram 1 — 3:
A's right arm is being grappled by **B**'s two hands. When **B** tries to twist **A**'s arm so as to totally subdue him, **A** immediately relaxes his right arm completely. At the time he turns his elbow downwards to get rid of **B**'s arm-lock, **A** also applies the "Falling-leaf steps" so that he can follow the throwing action of **B**'s and not be heavily thrown away by **B**. Once **A** is out of danger, he then launches a thrusting punch to counterattack **B** in the face by using the "Close-range Pursuing Attack" method.





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